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"Norma" Revival Acclaimed at Metropolitan

Rosa Ponselle Triumphs in Historic Part, Long Celebrated for Vocal Difficulties

By Oscar Thompson

BELLINI'S historic "Norma," curiously neglected by the Metropolitan in all but one of the forty-three seasons of opera that have been given within its portals, made a fresh conquest the evening of Nov. 16, and at the age of ninety-six. Melodies that set the world to sighing in the eighteen-thirties and were fireside companions for succeeding generations, languished their thirds and sixths with something like their old enchantment, if the visible tokens were read aright, when Giulio Gatti-Casazza revived this nonagenarian work for his Wednesday subscribers.

Shrewd observers may attribute no small part of the apparent success of the revival to Rosa Ponselle's triumphant singing of the title rôle, and to the dispendious spectacle which Mr. Gatti, nobly abetted scenically by Joseph Urban, has made of the Druidic tale. But that, it must be confessed, was only giving "Norma" its due, since beautiful singing and scenic splendor were inevitably a part of Bellini's original conception.

"Norma" came into being in the days of the grand manner, when vocal giants walked the earth. Pasta, Grisi, Donzelli were the triumvirate of its original cast. Unlikely as it is that there should arise among us some long-lived mortal able to tell us just how "Norma" should be sung on the basis of personal recollections of that first performance in Milan, New York holds more than a few veteran opera patrons who recall celebrity performances of "Norma" at the old Academy of Music, as well as the two in which Lilli Lehmann appeared at the Metropolitan in the season of 1891-92, during the Abbey régime.

For many of those in Wednesday night's audience, however, this was a first "Norma," and for most of the others the only bases of comparison were the Lexington Theatre performances given by the Chicago Company six or seven years ago.

A Superior Production

Mr. Gatti's production is in all respects one far superior to that of the Chicagoans, and may very well eclipse anything in the history of "Norma" so far as magnificence of spectacle is at stake. The cast he chose to give new currency to Bellini's melodies follows:

Norma	Rosa Ponselle
Adalgisa	Marion Telva
Clotilde	Minnie Egner
Pollione	Giacomo Lauri-Volpi
Oroveso	Ezio Pinza
Oroveso	Ezio Pinza
Conductor	Tullio Serafin
Stage Director	Wilhelm von Wymetal

On its face, this was not one of the all-star casts of "Norma's" career. It tended to stultify Miss Ponselle, to an extent that would not have been true if certain other members of the present company had been selected for the other roles. Chaliapin, it will be recalled, sang Oroveso at one time. Whether he could be prevailed upon, today, to assume what he might now regard as a routine Italian part, is another matter. Such conjecturing aside, it remains to be recorded that the singing on Wednesday night made up in vigor what it sometimes lacked in grace, and that in several of the most important scenes, as the one given over to the honeyed duets of Norma and Adalgisa, it also possessed a satisfying measure of the rarer quality.

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Rosa Ponselle in The Revival of Bellini's "Norma"

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St. Louis Forces Triumph Over Difficulties

Symphonic Season Begins With Emil Oberhoffer as Guest Conductor

By Susan L. Cost

ST LOUIS, Nov. 16.—Enthusiasm unparalleled in the musical history of St. Louis prevailed at the opening pair of concerts by the St. Louis Symphony at the Odeon. This enthusiasm was generated in part by the orchestra's triumph over unfavorable circumstances and in part by the success of Emil Oberhoffer, the first guest conductor engaged for the season.

Mr. Oberhoffer so inspired the orchestra that the members gave a concert notable for smoothness and richness of tone, punctuality in attack and fine phrasing.

The program included: the Overture to "Leonore," No. 3 by Beethoven; Symphony No. 4, Brahms'; the "Don Juan" of Strauss, and the Prelude to "Die Meistersinger."

Popularity Increases

So outstanding was the success of the first concert, that every seat was occupied at the second performance. Sold houses for following pair of concerts also attested to the popularity of the organization. On these latter occasions Richard Crooks, tenor, was soloist, singing an aria from "Judas Maccabeus," a song by Brahms and excerpts from "Lohengrin" and "Die Meistersinger." The orchestra, led again by Mr. Oberhoffer, played César Franck's Symphony and the Eerlioz "Carnival Romaine."

An all Tchaikovsky program was given at the first Sunday "pop" concert conducted by Mr. Oberhoffer. This list included the Andante cantabile, the Symphony No. 4, the "Nutcracker" Suite and Marche Slave.

On Armistice Day

In honor of the American Legion, a special concert was directed by Mr. Oberhoffer on the evening of Armistice Day. James Hagney, tenor, a former St. Louisan and a member of the A. E. F., made his American début on this occasion.

The first of the student concerts in the first series was given by the Symphony recently at the Odeon, when Frederick Fischer, associate conductor, held the bâton and Agnes Moore Fryberger was the lecturer. Stereoptican slides and instrumental themes were used to illustrate the talk. The excellent foundation laid by Rudolph Ganz, former conductor, in this work for young people, was apparent in the response which met this year's opening. The program consisted of the Overture to "The Bartered Bride"; the first movement of the Symphony in G Minor, by Mozart; the "Entrance of the Gods into Valhalla," and Elgar's "Land of Hope and Glory."

Gabrilowitsch Plays

Ossip Gabrilowitsch, lectured on Chopin and played some of his music, Nov. 11 in Howard Hall, at the second event of the Principia School course. The program included the Ballade in A Flat, two etudes, the B Flat Minor Sonata, two preludes, a mazurka, a nocturne and a valse.

Other lectures of interest are those given on Wagner by Alice Pettingill and Elizabeth Morse at the Toy Theater.

"Loreley" Revived by the Chicago Opera

CHICAGO, Nov. 16.—The débuts of two American girls, Leone Kruse and Lucille Meusel, and the first appearance of the new German baritone, Heinrich Schlusnus, gave novel interest to the Chicago Civic Opera Company's performance of "Tannhäuser" on Friday evening.

Notable events have also included a revival of "Loreley," with Claudia Muzio in the title rôle, and a special performance of "La Gioconda."

Mr. Schlusnus, having the rôle of Wolf-

ram, immediately established himself as a favorite. His voice has a gratifying color and beauty of tone, and he sang with admirable finesse. The "Evening Star" aria was a model of effective restraint and musicianship.

Miss Kruse made an instant success as Elisabeth. She showed a knowledge of Wagnerian traditions, and her "Dich, Teure Halle" was rapturously applauded. Her voice is youthful and lovely in quality.

(Continued on page 25)



Underwood & Underwood Photo
**Ganna Walska, Who Is Reported to
Be in Marital Difficulties Again**

Kochanski Plays Modern Concerto

**Szymanowski Music Introduced
at Cleveland Orchestral
Concert**

CLEVELAND, Nov. 16.—Paul Kochanski was violin soloist at the third program given by the Cleveland Orchestra under Nikolai Sokoloff in Masonic Hall on Nov. 3. The following numbers were given: "Unfinished" Symphony.....Schubert Violin Concerto in A Minor.....Bach Violin Concerto, Op. 35.....Szymanowski (First time in Cleveland) Theme and Variations, Finale-Polacca, from Suite No. 3, Op. 55.....Tchaikovsky Mr. Sokoloff scored his usual success, and Mr. Kochanski played beautifully. In the Szymanowski number Mr. Kochanski rose to great heights.

"Pop" Concerts Begin

The Cleveland Orchestra, with Rudolph Ringwall, assistant conductor, at the desk, gave the first "pop" concert of the season in Masonic Hall on Sunday afternoon, Oct. 30. Numbers chosen by request were the "Tannhäuser" Overture, the "Blue Danube" Waltz and two "Peer Gynt" excerpts. Jascha Veissi, assistant concertmaster, played the Sarasate "Faust" Fantasy and a "Gypsy" Dance by Nachez in masterly fashion.

The Fortnightly Musical Club was heard in the Hotel Statler on Tuesday afternoon, Nov. 1. Taking part were Florence Wollman Kelly, Franklyn Carnahan, and Howard Justice. On their list was music by Bach-Tausig, Gluck-Brahms, Debussy, Niemann, Dohnanyi, Puccini, Bridge, Edwin Schneider and Goring Thomas. Accompaniments were played by Mrs. Harold True and Ben Burt.

Institute Lectures

Interesting weekly events are the comparative art lectures at the Cleveland Institute of Music. Canon Fellowes has appeared in an address on the madrigals and "ayres" of the Elizabethan age, singing songs by Dowden, Morley and Jones to late accompaniments.

HELEN BARHYTE

Bakaleinikoff Leads

Conducts First Popular Concert in Cincinnati

CINCINNATI, Nov. 16.—The season's first popular concert by the Cincinnati Symphony was given in Music Hall on Sunday afternoon, when Vladimir Bakaleinikoff, assistant conductor, made his formal debut. His program, made up of Russian works, was applauded by an unusually large audience.

The first young people's concert was given on Tuesday afternoon in Emery Auditorium. Mr. Bakaleinikoff led the orchestra and Helen Roberts interpreted the music, using stereopticon slides. Warren Foster, boy soprano, was the soloist.

"The Beggar's Opera" was given in Emery Auditorium, under the local management of Minnie Tracey and Emma Roedter, on Tuesday evening.

Mieczyslaw Münz opened the season of faculty programs at the Cincinnati Conservatory on Nov. 2 with a piano recital. Mr. Münz displayed a brilliant technic and artistic fire in music by Brahms, Mendelssohn, Chopin, Bach, Labunski and Schubert-Liszt.

GRACE D. GOLDENBURG

News and Notes of Music

JAZZ marathons have been started in Europe. An English jazz band played for twenty-two hours recently. Word now comes from Berlin that a mixed orchestra in a cafe in Koeslin, Pomerania, has set a record of thirty hours non-stop noises. No record of what the neighbors thought—or did, is available.

Sir Thomas Beecham, who is coming to America this season to conduct symphony concerts in New York, Philadelphia, Chicago and elsewhere, has started a movement in England to have 150,000 music-lovers pay four cents a week to provide "democratic opera." He called the present British opera company "vagrants," according to cable dispatches, and said this will be his last attempt to provide the people with British opera.

"Faust" is the most popular opera in France. It has been played 1800 times in the Paris Opéra alone and for sixty-eight years has grown steadily in favor. It always plays to capacity, 78,000 francs, every time it is given.

Sol Hurok, who gives Sunday afternoon music at the Century Theatre, New York, will break his schedule Nov. 20 for the appearances of the Max Reinhardt productions. He will be heard at Jolson's Theatre on the same date, instead.

Maria Jeritza bought a box for the recent Friday afternoon performance of "Turanen" in which she was the star. The performance was for the benefit of the Knickerbocker Hospital and Mme. Jeritza said she wanted to aid the hospital's free dispensary, as well as to sing for its benefit.

Pauline Heifetz Chotzinoff, wife of Samuel Chotzinoff, music critic of the New York World, and sister of Jascha Heifetz, has passed her examination for citizenship at the Naturalization Bureau. Her mother passed her examinations at the same time and Brother Jascha got his papers two years ago. In three months the whole Heifetz family, which came from Vilna, Russia, in 1917, will have become American citizens.

Theresa Bloom, eighteen year-old singer of Los Angeles, caught rides on automobiles for 3,000 miles in order to get to New York and have her voice tried by William Thorner, teacher of Galli-Curci, Rosa Ponselle, Mary Lewis, Anna Roselle and others. She won. Mr. Thorner accepted her as a pupil.

McCormick Seeks Divorce From Ganna Walska

HAROLD F. MCCORMICK, for years one of the principal backers of opera in Chicago, and head of the International Harvester Company, has instructed his attorney to file suit for divorce from Ganna Walska, according to Universal News Service. Before his marriage to Mme. Walska, Mr. McCormick presented her with \$10,000,000, it is reported, and since then has spent large sums in an attempt to win her recognition as an opera singer. She now is owner of a perfumery shop in Paris.

When an archaeologist talks about music he is just an archaeologist. Prof. Lyman Brown, of Portland, Me., reports that in the valley of Mexico City prehistoric musical instruments "resembling the implements of modern jazz; horns of animal tusks that produce moans like a saxophone, and other instruments resembling the clarinet," have been unearthed. The first trumpet in the world was made from an actual animal's horn, with a cup mouthpiece and it could not faintly make a noise like a saxophone. The clarinet, like the oboe, originally came from the Orient and never, never saw the valley of Mexico and before it got to Europe it wasn't even a clarinet.

Mary Lewis In Capitol Symphony Concert

Mary Lewis, soprano of the Metropolitan Opera Company, will be the soloist at the seventh popular symphony concert at the Capitol Theater, New York, Sunday Nov. 20. Miss Lewis will sing an aria from "La Bohème" and Rossini's "La Danza." The orchestra, under David Mendoza will play Schubert's "Unfinished" Symphony, Weber's "Invitation to the Waltz" and the Overture to "Rienzi."

Frieda Hemple has denied through an attorney that her suit against August Heckscher, millionaire philanthropist, had been settled for \$250,000. Similar denials have been made from the other side.

A benefit performance of "Il Trovatore" will be given for Mrs. Oscar Hammerstein, widow of the impresario, in the Manhattan Opera House Dec. 2.

SEATTLE, Nov. 16.—The Seattle Symphony opened its season Nov. 8 with a capacity house. Karl Krueger conducted Tchaikovsky's Fourth Symphony as the principal work of the evening. It was well played and received with enthusiasm. Other works by Moussorgsky, Rimsky-Korsakoff, Korngold and Wagner were played.

Baldwin Allen-Allen, singer, who has been ill in hospital with typhoid fever, is recovering.

Wagner Invades "Movies"

AN all-Wagner program will be given in the Roxy Theater at the Sunday morning symphony concert on Nov. 20, under the baton of Erno Rapee. The possibilities of Wagnerian music as entertainment for "movie" audiences have long been overlooked. The reaction of a public which seldom hears "The Flying Dutchman," "Tristan and Isolde," "Die Meistersinger" and "Tannhäuser" (all of which will be represented on the program) will be interesting. The Roxy symphony concerts are already popular, so much so that their continuance throughout the season is promised. Harold Van Duzee will sing the Prize Song from "Die Meistersinger."



Photo by Mishkin

**Mary Garden, Fresh from Paris, Sang
at the Plaza Tuesday Night in Her
Only New York Appearance.**

Strube Concerts Open With Eclat

**Baltimore Symphony's Thirteenth
Season Begins. New Yorkers
Welcomed**

BALTIMORE, Nov. 16.—Baltimore Symphony, Gustav Strube, conductor, began its thirteenth season on Nov. 13, giving its eighty-ninth concert in the Lyric Theatre before a very large audience. Through the indefatigable energy of Frederick R. Huber, municipal director of music, the orchestra has been brought to a high point of progress; and owing to the artistic ability of its conductor, the organization has developed remarkable musical qualifications.

The program consisted of the Tchaikovsky "Pathetic" Symphony, read with emotional shading; Dukas' "Sorcerer's Apprentice" and "The Ride of the Valkyries."

Nanette Guilford, was soprano soloist. Her singing of "Ocean, Thou Mighty Monster" from "Oberon," "La mamma morta" from "Andrea Chenier" was of dramatic interest.

Mengelberg Appears

Willem Mengelberg aroused the enthusiasm of a large audience at the first of the series of concerts given Nov. 8 in the Lyric by the New York Philharmonic Orchestra. He read the "Pathetic" Symphony of Tchaikovsky with deep appreciation of its surging somberness. As a delightful contrast, the de Falla "Nights in the Gardens of Spain" found favor. In this composition E. Robert Schmitz supplied the piano part brilliantly. The classic beauty of Vivaldi's Concerto for string orchestra, represented an inspiring effort which elevated the audience to a highly receptive mood.

The concerts given by the Philharmonic are under the local management of William A. Albaugh.

FRANZ C. BORNESCHNEIN...

Gives Wagner Program Goossens Conducts Rochester Forces in Matinée

ROCHESTER, N. Y., Nov. 17.—The Rochester Philharmonic Orchestra, Eugene Goossens, conductor, gave an all-Wagner program on Thursday afternoon, Nov. 10. This was the first matinee of the season, and the theatre was filled.

The orchestra played with unity, and yet with freedom, and seemed altogether more cohesive than ever. The soloist was Ethel Codd Luening, soprano, a graduate of the Eastman School of Music and member of the Rochester-American Opera Company. Mrs. Luening sang admirably. Her numbers were Elsa's "Dream" from "Lohengrin," "Hail, Hall of Song" from "Tannhäuser," and the "Love-Death" from "Tristan and Isolde."

The orchestral numbers included the Overture to and Choral from "The Mastersingers," with the Eastman School chorus singing off-stage; "Forest Murmurs" from "Siegfried," the Prelude to Act III of "Tristan and Isolde," the "Ride of the Valkyries," the Overture to and "Venusberg" music from "Tannhäuser," and "Siegfried's Funeral March."

MARY ERTZ WILL

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Schneevoigt Seen as Colorist In Coastal Debut

Los Angeles Impressed by Ardent Temperament of Finnish Conductor

LOS ANGELES, Nov. 9.—Georg Schneevoigt, making his first appearance as conductor of the Los Angeles Philharmonic in the opening pair of concerts on the evening of Oct. 27 and the following afternoon, achieved a popular success that was most gratifying to those interested in the development of symphonic music in the Southland, and revealed qualities of leadership that may confidently be expected to maintain the Los Angeles orchestra in the first rank of American symphonic bodies.

While showing his admiration for the moderns in the presentation of numbers by de Falla and Respighi, it was not until the closing number, Brahms' First Symphony, that Mr. Schneevoigt revealed the elements of strength that are his, although there was more a hint of a strong, impetuous nature in his reading and the Prelude to "Die Meistersinger," which came first on the program. A mature and sensitive musician, it is evident that the new leader's temperament is more of the heart than the head and that symphony patrons are due for many real thrills in the course of the season. He also seemed a man of strong individuality, one who not only knows what he wants, but understands how to impress his desires upon his players.

Elemental Ruggedness

There is a certain elemental ruggedness apparent in Schneevoigt's nature, a smoldering fire that often finds expression in a crashing *crescendo* or a quickened tempo. Yet there are moments in which he coaxes from the players tones as caressing as any which they ever gave. The "Meistersinger" Prelude was replete with telling climaxes, appreciation for nuances and lovely tone quality, and gave the first indication that the new conductor was not only master of his men, but of his audience.

The de Falla Ballet Suite from "The Three-Cornered Hat," received its first local hearing on this occasion. Mr. Schneevoigt disclosed versatility in this type of music, painting the comedy with alternately delicate and bold strokes. Respighi's "Fountains of Rome" was atmospheric and multi-colored, conducted with the sure touch of a sensitive and imaginative musician.

Favorable as the impression was in the first three numbers, the real, the deeper Schneevoigt, was not fully disclosed until the latter half of the program, which brought the Brahms Symphony. It was in this work that Mr. Schneevoigt gave evidence of his strict classical training and background, infused with a strong and taut emotional nature. He approaches the Symphony as a living thing, an expression of life experiences, rather than as a declaration of philosophical theory. The result was a gripping portrayal. If passages were hurried here and there, or a *fortissimo* made somewhat thunderous, the effect was electrical and seemed logical.

Seldom has any leader been accorded a greater ovation than Mr. Schneevoigt received. W. A. Clark, Jr., founder and sole guarantor of the orchestra, steadfastly refused to share the applause evidently designed in part for him, but joined Mr. Schneevoigt in a general reception backstage following the concert.

Three "First Times"

Three "first times" were included in the initial popular concert of the Philharmonic under Mr. Schneevoigt on the afternoon of Nov. 6. This was the second program given by new conductor.

Although classed as novelties, none of the works could properly lay serious claim to belonging to the so-called modern school, although Glazounoff, the youngest of the group, will doubtless occupy a niche of his own in the history of musical development. Represented by his "Solonelle" Overture, Op. 73, and an arrangement of the Andante from Tchaikovsky's Quartet, Op. 30, the Russian claimed the lion's share of the program, and also reaped the largest amount of applause.

To Edna Gunnar Peterson went the honor of being the season's first soloist, playing Chopin's Concerto for Piano in E Minor.

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James Whittaker Represents Musical America in Paris

JAMES WHITTAKER is now Paris Editor of MUSICAL AMERICA. He is a veteran newspaperman of New York and Chicago. He commenced his career as a concert pianist and was something of a child prodigy. He has worked extensively for newspapers on both sides of the Atlantic. For sometime he was dramatic and musical critic of the *Daily News*. A few years ago he collaborated with Sidney Howard, the playwright, in a remarkable exposé of the drug traffic in this country.

In addition to his newspaper activities, Mr. Whittaker studied composition with Vincent d'Indy. He is now studying with this master at the Schola Cantorum in Paris. He has lived in Paris for the last ten or twelve years, and is thoroughly familiar with the European musical world. He recently completed a major symphonic work which is shortly to be performed by one of the large symphony orchestras in this country.

Mr. Whittaker will report from time to time to readers of MUSICAL AMERICA on matters of musical importance on the continent.



International Newsreel

The Reinhardt Party Arrives. Left to Right: Hans Thimig, Otto Wallburg, Paul Hartmann, Maria Servas, Lili Darvas Molnar, Vladimir Sokoloff, Max Reinhardt, Alexander Moissi, Rosamond Pinchot, Arnold Korff, Maria Solveg, and Ernst Matray.

Reinhardt Arrives in United States

MAX REINHARDT arrived in America on the Deutschland on Monday for the four weeks' season he was scheduled to begin in the Century Theater on Thursday night.

At the pier Reinhardt encountered an unexpected welcoming party in the persons of process servers who handed him papers in a suit for \$1,000,000, to which was attached an injunction to restrain him from producing any play or motion picture until he has fulfilled the terms of an alleged previous contract. This contract was claimed to have been drawn by Reinhardt with Philip Miner of Cleveland in 1925, and states that Mr. Miner paid \$10,000 when the contract which according to the attorney's statement, called for performances by Reinhardt, was signed. Reinhardt expressed astonishment when informed of this action, saying he remembered meeting Miner in Cleveland, but that he had no recollection of any agreement with him.

Arriving with Reinhardt were famous members of his troupe. They included Alexander Moissi, tragedian; Lili Darvas, the wife of Ferenc Molnar; Hermann and Nans Thimig, Paul Hartmann, Arnold Korff, Harold Kreutzberg, Hans Moser, Maria Solveg, Vladimir Sokoloff, Rosamond Pinchot, niece of ex-governor Pinchot of Pennsylvania and the only American actress in the company; Heinz Herald, general

manager; Johanna Terwin, Otto Wallburg, Elizabeth Alexandrewa, Mrs. Korff, Othmar Biegler, Eduard von Winterstein, Hedwig Pauly, Arthur Laubert, Erich Schilling, Dagny Servaes, Ernst Matray, Mrs. Schnable and Henry Hellssen.

Although Professor Reinhardt did not reveal the definite details for a film which he is to make in January he spoke briefly of his ideas in general on the production of the silent drama. He remarked that in America he is thought of primarily as a worker in spectacular, eye filling stage creations. This, he said, is not entirely a true perspective on his art, for the producing of spectacles has occupied him much less during his career than has the direction of straight plays.

"The actor is the king in the theatre," commented Reinhardt, "and in making pictures in America I am going to follow that principle and not submerge my characters beneath mass activity, stage settings and pictorial effects. It is necessary to bring out the individuality of each actor and not to continue, as so many have done, to make of the persons in a play just puppets in good looking clothes. My first picture will not be a spectacle. I want to take intimacy to the screen."

Red Letters on the New York Dramatic Calendar

Porgy—Guild—A colorful dramatization of DuBose Heyward's novel.

Civic Repertory Theatre—Eva Le Gallienne's best.

The Command to Love—Longacre—A sophisticated study of what no nice woman should know.

The Belt—New Playwrights—Meet Henry (incognito of course). You won't be sorry.

The Trial of Mary Dugan—National—You're the jury. Don't miss this.

Escape—Booth—Leslie Howard puts it over in a Galsworthy play.

The Spider—Music Box—Murder well done.

MORE OR LESS MUSICAL

Hit the Deck—Belasco—Girls and music—all at sea.

Manhattan Mary—Apollo—Ed Wynn. Try and get a seat.

Rio Rita—Ziegfeld—Still beautiful and still going on.

Plan to Complete Schubert Work Is Dropped

Centennial Committee Revises Project and Issues New Prospectus

THE controversy over the project to "finish" Schubert's "Unfinished" Symphony by means of an international composers' contest, has been brought to a conclusion.

The Schubert Centennial Committee has withdrawn its specifications for "the continuance of the Unfinished Symphony" and issued a new set of plans.

These call for works to be "presented as an apotheosis of the lyrical genius of Schubert and dedicated to his memory on the occasion of his centennial."

The change comes as a result of protests from many parts of the world. Among leading critics of the movement to finish Schubert's work was Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony, who resigned from the committee. Walter Damrosch, while not criticising the plan, asked leading questions as to its ultimate aim before accepting a chairmanship. Austrian and German zones asked for and obtained revisions.

Finally Mr. Gabrilowitsch made a public statement to Frederick N. Sard, director of the Centennial Committee, asking five questions. Mr. Sard then changed the plan, eliminating that part which called for the finishing of the symphony, and issued an answer to Mr. Gabrilowitsch.

Text of Statement

His statement says:

Mr. Gabrilowitsch has asked five questions that I shall try to answer without question-begging and with support of documentary evidence. I cite his questions and give my answers in order.

1. Q.—Did the American and European members of his advisory committee authorize Mr. Sard to use their names in connection with the Schubert Centennial in general only, or did they also authorize him to use their names with reference to his particular project in connection with the Unfinished Symphony?

A.—I have "no particular project in connection with the 'Unfinished' Symphony." There exists a centennial plan approved by the Committee in Europe and America. A feature of this plan is the composers' contest. Concerning the terms of this contest there was disagreement, but there is now full agreement in all zones. (See explanation in later paragraphs.)

2. Q.—Did he ask for their advice in the matter?

A.—Yes. Advice was asked and followed.

3. Q.—Did he print their names in the official circular about the conditions of the contest after or before they had approved of it?

A.—The complete proof of that circular was not submitted, because it had received the approval of the zones in Europe and in England. In other words, we followed in the American printing the text used in all of the zones in which the committee names appeared in the circular. We relied on the consensus of opinion in the European zones.

4. Q.—Did any of those whose names are printed disapprove?

A.—Many disapproved of a continuation or completion of the "Unfinished."

5. Q.—Does or does not that circular (the reference is to a circular issued by the Schubert Centennial Committee last September, stating as one of the conditions of the contest "a composition to consist of two movements which the contestant proposes for the continuation of the Unfinished Symphony.") indicate as the principal object of the contest a completion of the Unfinished Symphony?

A.—The original September circular did call for composition in two categories—one of them specifying the continuation of the Unfinished Symphony; but that circular has been superseded and is now obsolete. The new circular is described below. It has met with the approval of the former dissenters in Germany and Austria and of Walter Damrosch, the Chairman of the American jury.

News From Abroad

The Centennial Committee announces that it has received cables from Vienna, Warsaw and Moscow confirming the organization of ten zones participating in the composers' contest. Among notables taking positions on the various juries, Alexander Glazounoff and Nikolas Miasowsky are best known to America.

Additions to the American advisory committee includes Percy Grainger, Yolanda Méro, David Stanley Smith and Edward Burlington Hill. Otto H. Kahn is chairman of the international committee. The contest for \$20,000 in prizes closes April 1, 1928. A new circular of terms may be obtained from the Schubert Centennial Committee, 1819 Broadway, New York.

NEW YORK'S NEW ORCHESTRA

Zaslavsky Discusses His Band

Conductor Tells Why the American Composer Should Be Delicately Nurtured, and How the Beethoven Symphony Is Doing So

By WILLIAM SPIER

MUCH has been said about The American Composer, a worthy though unusually diaphanous personage, who struggles against fearful odds and who, like The American Artist, never Get's A Chance. Much is indignantly remarked on this score (no pun intended) whenever a group of American Musicians comes together. But very little is done about the condition, real or imagined.

As in practically every interview with a musician which has been printed on this side of the Atlantic in some time, Georges Zaslavsky comments on the Really Great Talent which is rampant here. But, unlike most other interviewed, Mr. Zaslavsky means to lend a hand towards giving down-trodden native creators their chance. And the hand he is lending grasps a confident baton, in obedience to which the Beethoven Symphony Orchestra will blazon forth the message of American composition in no small quantities.

Incentive to Production

"An orchestra which will devote from twenty-five to forty per cent of its programs to American works is an absolute necessity to give incentive to production," says Mr. Zaslavsky, "and that orchestra is found. It is the Beethoven Symphony."

"This is not a fondly imagined scheme scheduled for twenty years from now if at all, but a definitely planned beginning this season, with unlimited possibilities later on. I have on hand now several scores, including Aaron Copland's 'Cortege Macabre,' Emerson Whithorne's 'New York Days and Nights,' Mortimer Wilson's scenic fantasy, called 'My Country,' a transcription for strings of an old Italian suite, by A. Walter Kramer, a new work by Evelyn Berckman and several others. The Copland work was presented at the first concert of the Beethoven Symphony this season and I will give the others at the remaining six concerts."

So much for Mr. Zaslavsky's immediate arrangements for the promulgation of Americana. And there is another reason why American talent should be fostered, if one is needed. It is, Mr. Zaslavsky believes, that only through actually hearing his music—not in the mind's ear but in actual performance—does a composer find his mistakes, his undeveloped phases.

Russia's Example

"I know what a marvelous amount of good was accomplished by the concerts organized in 1891 by Belajeff in Russia. These Russian Kammermusik Evenings were conducted by Rimsky-Korsakoff, Liadoff, Glazounoff and others and their aim was to perform Russian works only. A fine orchestra instituted in Pavlosk gave, for a time, two series of concerts, two concerts a week, one of which sets was devoted to Russian music entirely. At the Petrograd Conservatory, the students' orchestra, under Gla-



The Leader of the Beethoven Symphony

zounoff, constantly played the essays of the younger native talents. You can see that there was no neglect of the country's embryo music makers!"

Mr. Zaslavsky has done pioneer work himself in other lands besides that of his birth. In Argentina, where he conducted the Asociacion Filarmonica del Profesorado Orquesta, in Buenos Aires, in 1922, he constantly encouraged the performance of Argentine music and invited the composers of that country to submit scores to him. He found that at the beginning of his series only a few works were offered for his perusal, but that before the close of the season scores were coming in in great numbers.

"I am sure that this increase in submitted efforts was due to the added incentive for composition which an orchestra, known to be favorably disposed toward native creations, offered. And I feel certain that a similar impetus will be given American composition by the existence of the Beethoven Symphony, which includes in its policy, a decided espousal of this country's works."

Room for One More

"There is certainly room for a third orchestra, and a demand for it, in New York," says Mr. Zaslavsky. "The population of the metropolis increased millions between the forming of the first orchestra, eighty-five years ago, and the second fifty years ago, and millions more since the organization of

the second. Furthermore, the fact that the concerts of visiting orchestras are fully attended indicates that there is a patronage for a third resident body."

The Beethoven Symphony, which appeared in two concerts last year, when it began its activities, is this year on a permanent basis with a somewhat unusual angle as to directorate in that it is largely feminine. This season's concerts are sponsored by a women's committee headed by Mrs. Richard Martin Dorsey.

"We are directing the orchestra," says Mrs. Dorsey, "and why not? Symphony concerts are supported by the women. They constitute almost the entire audiences at the afternoon concerts and they bring the men with them in the evening concerts. Can you imagine a symphony concert played to a stag audience?"

"If the women support the symphony concerts, why shouldn't they have a word or two to say about operating them? We started last season under great difficulties. It was late when we started and many of the most desirable players were already under contract. It was only by drawing liberally upon the older organizations that we were able to get an orchestra together in order to give the first concert at the Metropolitan Opera House. The same thing happened at the second concert in Carnegie Hall. Some of the critics were unwilling to make allowances for this state of affairs, but in the main they were very kind. The public on the other hand, responded wonderfully, both from an artistic and a financial point of view."

"It was the attitude of the public that encouraged us to continue, and now we are expanding our committee of thirty to a full 100 members, pledged to create a maintenance fund of \$100,000, and we're doing it rapidly."



Photo Bain News Service

Fritz Kreisler

FRITZ KREISLER, who recently played in Brussels before the King of the Belgians for the first time in thirteen years, and in Lüttich, has been decorated with the Leopold Order of Belgium.

Philadelphia Mayor-Elect Will Support Music

PHILADELPHIA, Nov. 17.—Mayor-elect Harry A. Mackey reiterates his campaign pledge to develop, officially and systematically, municipal music. He made this clear at a luncheon given by Mrs. Henry M. Tracy, president and general director of the Philadelphia Civic Opera Company in the Bellevue-Stratford, in honor of Mrs. Benjamin F. Maschal, the new president of the Matinee Musical Club. Receiving with the hostess and guest of honor was Ida Boner Mackey, who is treasurer of the Matinee Musical and a director of the Philadelphia Music League. The Mayor-elect, who had stopped in from a political luncheon to "collect" his wife, preparatory to starting that afternoon on a European trip, made a brief address, saying that sponsorship and development of music would come under direct city control, either by a special arrangement of music or by the creation of a music bureau in one of the existing departments, probably the department of public welfare, and that it would be free from political domination.

FROM THE FRENCH

By James Whittaker

Paris, Nov. 12,

IN the Opera-Comique Mary Garden, as guest artist, recently unshrouded a thing called "Resurrection," after Tolstoi's novel, with a score by the Italian Alfano.

IN the Grand Opera, Director Rouché has finally solved the problem presented by Ganna Walska's perennial application for a job by hiring Claudia Victrix, another wife of a good listener. The two ladies have been constant rivals in season after season of benefit performances and charity recitals. Mme. Victrix is, in private life, the wife of Jean Sapène, director of the newspaper, *Le Matin*. There seems to be no basis to the rumor that Mr. Harold McCormick is negotiating for the purchase of a Paris daily.

LUCIEN MURATORE is giving up the cold-cream business and plans, with surgical help, to recover a mislaid voice and prestige in opera. This great romantic tenor left the stage after his marriage to Lina Cavaliere and a disheartening quarrel with a Chicago music critic.

Subsequently he and his beautiful wife plunged into a Paris beauty parlor venture which swallowed their combined fortunes. The business tangle became involved with one of earlier and more intimate origin. The singer had allied himself in youth, and extra-maritally, with Mlle. Marcelle Rouvier of the Paris Opéra ballet, who had a child, Ariane-Louise. Recently, Muratore melodramatically kidnapped the daughter whom he had not seen in fifteen years and who was nearing marriageable age. The

agents of the kidnapping were a boatload of Genoese smugglers who seized the young lady from her mother's arms on the Riviera and bore her overseas to her father, who was waiting with adoption papers in Rome.

The incident was good opera but weak law, and has involved Muratore and the Paris beauty shop in costly litigation. In the midst of it he added divorce to his woes. The decree separating Muratore and Cavaliere was handed down the other day.

At the low-point of his fortunes—having lost voice, fortune, wife—he met a Paris surgeon who has promised complete restoration of his vocal powers.

At one time during this curious charlatan interlude in an honest artist's career, Muratore actually donned an apron in his wife's laboratories and mixed cold cream in a mortar.

Scala Season Will Bring Four New Works

MILAN, Nov. 8.—The winter season at La Scala will open with "Otello" on Nov. 17. Four novelties to be given are "Fra Gherardo," by Pizzetti; "Sly," by Wolf Ferrari; "Re," by Giordano, and "Thienhoa," by Guido Bianchini. Other operas in the repertoire will be "La Siberia," "Fidelio," "Der Freischütz," "Manon Lescaut," "Mefistofele." For the last concert of the Scala cycle, the maestro Oscar Fried presented the pianist Zechi in the E Flat Concerto by Liszt. Strauss' "Sinfonia delle Alpi" was also played. The Concerto in F Minor by Locatelli, conducted by Mr. Fried, was well received. FEDERICO CANDIDA.

A New "Violetta" Sings in Philadelphia

PHILADELPHIA, Nov. 16.—The Philadelphia Grand Opera Company devoted its third performance of the season to "La Traviata," submitted before a large audience in the Academy of Music on the evening of November 10.

A new prima donna was in evidence in the person of Fanny Cole, whose impersonation of the title rôle denoted a conscious effort toward characterization and a resistance to conventional operatic artifice. Hers was a sympathetic *Violetta*, with moments of tenderness and dramatic feeling. Vocally her performance was creditable, evincing few difficulties with the coloratura passages but rather an excess of *vibrato* in passages calling for tone rather than spectacular brilliancy. Visually she was an en-

tirely plausible figure as the Italianized *Marguerite Gautier*.

Ivan Velikanoff proved a satisfactory *Alfredo*; and Robert Steel, an excellent baritone, scored decisively as the *Elder Germont*, particularly in the dulcet "Di Provenza." Mary Knapp was the *Flora*; Marie Zara, the *Anina*; and Alessandro Angelucci, the *Gastone*. Auxiliary rôles were assumed by Frederick Millar, Robert McDougal, Charles Hager, Ida Cash and Maria Pielichowski.

Fulgenzio Guerrieri conducted with obvious appreciation of the still vital elements of the score. The Littlefield ballet danced with good effect in Act 3.

H. T. CRAVEN.

THE NEW SALLE PLEYEL IN PARIS

One of the Most Daring Triumphs of Modern Architecture is Dedicated

By JAMES WHITTAKER

PARIS, Nov. 3.—The new Salle Pleyel, the finest concert hall in Paris and one of the most daring architectural conceptions of the time, has just been dedicated. The Pleyel hall, conceived and built according to the sane and revolutionary plan which Joseph Urban has submitted to the directorate of the Metropolitan Opera Company, conceded at the instant of its completion to be a triumphant success, may furnish Mr. Urban with an argument in favor of the Metropolitan project, now that, assailed, he seems to need a few.

For his project to invert the traditional design of music auditoriums the late Marcel Auburtin, architect, was also assailed and he died while the hall in the Faubourg St. Honoré was still a blueprint. Then the stockholders of the Pleyel building had the customary change of heart following funerals and the vindication of Auburtin, visionary, rises classically from his ashes.

The parallel, insofar as it is of persons, may as well be discontinued before it gets gruesome; everyone must hope that Mr. Urban will be alive with all his teeth on the day his New York Opera House is dedicated.

But the parallel, insofar as it is of the American's blueprints with the Frenchman's finished structure, is so striking as to impose itself as a method of report. Urban's Metropolitan would not be a doubtful experiment, because the Salle Pleyel is a demonstration.

A Megaphone Auditorium

The thing which struck the smart audience which was first to hear music in the new hall was the shape of the auditorium—a megaphone with the stage at its mouth. This seemed so logical that it is only on second thought that one realizes that it is new.

M. Auburtin's predecessors planned after a precedent of which his hall is the inversion. If demonstration is necessary, take either the cross-section or ground-plan of any typical dated hall (Carnegie and the Metropolitan answer) and find that the largest equilateral triangle that can be traced within the design will have the proscenium as its base and Box A as its apex. In the cross-section of the new Salle Pleyel or that of the projected Urban hall the same geometrical figure would converge toward, not away from the stage.

On the evening of Oct. 18, when the Pleyel company held inauguration of its new hall, the audience which gathered was probably the Paris equivalent of that hierarchy of New York music patrons who are not swallowing at first bite Mr. Urban's recipe for a reversed opera house.

The Pleyel firm of piano makers, prosperous as they are, were not prosperous enough to undertake construction of the new edifice alone. They turned themselves into a real-estate corporation for the purposes of the venture, sold shares to those Parisians who are both musical and rich enough to sink capital in the shaky business of art, and they end up by being only one of the many lessors of the property bearing the company name.

Social Judgment

In other words, the majority of those bidden to the ceremony of inauguration were of the *genus* patron and the first judgment passed on the hall was a social one. The Princesses Murat, de Broglie and de Faucigny-Lucinge, the Duchesses de Bisaccia, de Clermont-Tonnerre, de Dalmatie, de Gramont, de la Rochefoucauld, de Noailles and d'Uzes, the Marquises du Bourg de Bozas, de Chambrun and de Ganay, the Countesses de Bohague, de Castellane, de Fels, Arnaud de Gonty-Biron, de Noailles, de la Rochefoucauld and de Rohan-Chabot and the Baronesses Gourgaud, Hottinguer, de Rothschild and de Watteville assembled with a few hundred lesser longpurses to see what they had all got for papa's money.

A heartening thing happened. As late comers reached their seats a thousand animated discussions of the place passed a boiling point, found consensus in approval and expression is an ovation to which only the dead M. Auburtin could properly have bowed. The musicians of the Conservatoire Orchestra, hunting their places among the desks, stood up and applauded too. It was perhaps one of the few occasions in history when a mob has cheered an abstraction—an idea.

It is important that these very proud and exacting patrons and assessed sponsors of the new hall were so serenely satisfied. The first incident of the Salle Pleyel's inaugural should be a hint that a hall which departs from the standard conception of a tier of boxes surrounded by incidental architecture is not necessarily a bit of thinly disguised bolshevik propaganda.

Claudia Victrix,
Recently Engaged
for the Paris
Grand Opera.



Fashionable Foyers

The fact is that patronesses no longer look well in boxes. Ladies are no longer sitting animals. Feminine evening dress is designed for *picanthropette erecta*. It is derived from sport clothes and is to be shown on wearers in motion. So the social hub of the modern music auditorium is removed from the interior of the hall to the lobbies and foyers. The entrance of the inaugural concert of the Salle Pleyel—a merry-go-round of smart women on their feet in the Pleyel lobby—would have satisfied Grover Whalen in his most exacting mood.

The acoustics of the hall are a new stimulus to the appetite of hearing. Being seated in a horn which contains sound instead of emitting it, the listener is immersed in music. Tone reaches the ear before it has stumbled over any acoustic accident. To all intents and purposes it is heard within the instrument which makes it.

The relative weakness of the wood-wind choir in modern orchestras, sometimes so dispiriting in its lack of effect, can now be attributed to the accidents of orchestral seating exaggerated by defective acoustics rather than to the merely arithmetic fact of the string band's numerical superiority, for, in the Salle Pleyel, whatever the dynamic odds against them, the smallest whisper of

flute and quietest plaint of oboe are heard as they are blown.

In the program were Manuel de Falla's "Nights in the Gardens of Spain," "Stravinsky's "Fire-Bird" Suite, and Ravel's "La Valse," the latter two works led by their composers. The Pleyel did the thing up proud.

They did it with that little spice of intrigue and malice which must accompany all major demonstrations of the Gallic temperament. The piano companies of Paris gather their cliques about them and intrude a still healthy guild spirit into the musical affairs of the city.

Absence Explained

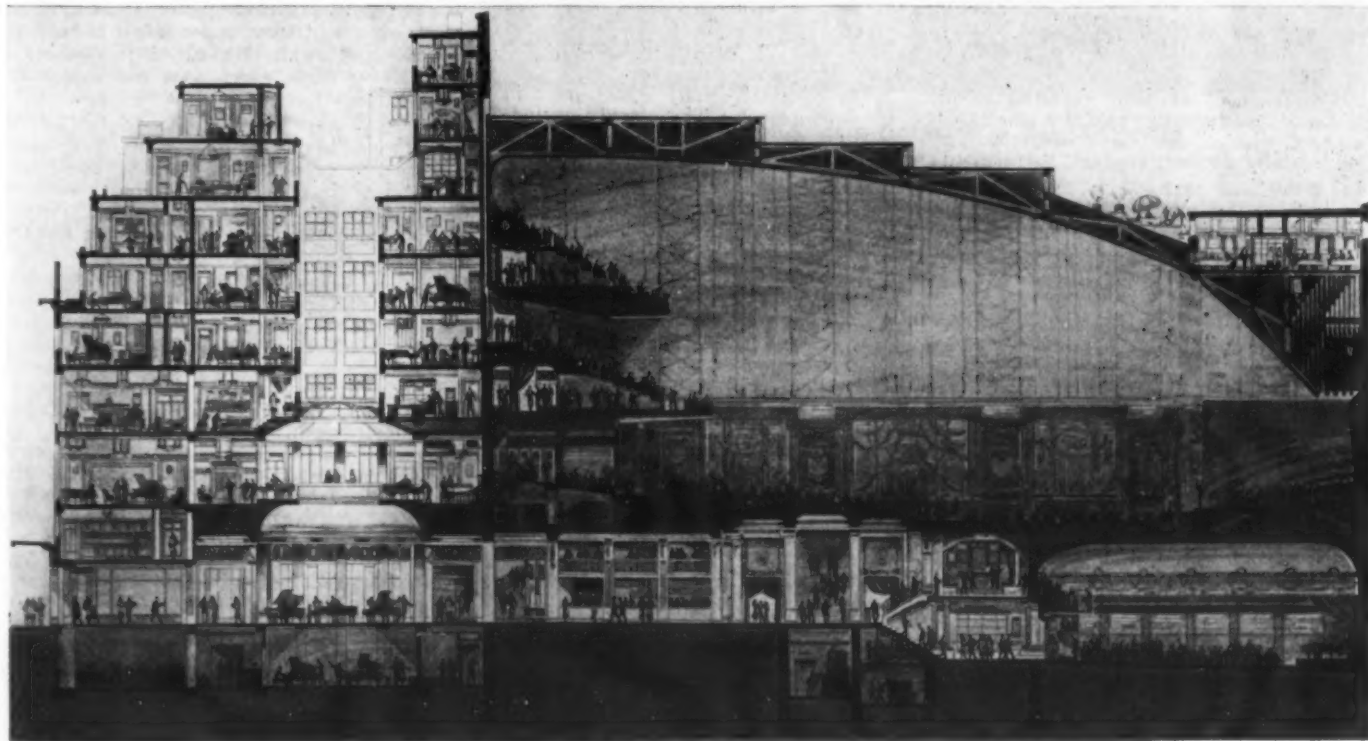
The absence of the name of Vincent d'Indy on a program affecting to a roll-call of contemporary French genius was remarked. Some time ago Mlle. Blanche Selva, first prophetess of M. d'Indy's Schola Cantorum, found herself at odds with the composer-director and was invited to leave the conservatory of the rue St. Jacques, which she did, dragging her Pleyel and the favor of the great piano house after her. Erards now stand in all the places of honor in the Schola.

But the star of Pleyel is ascendant. During the war the Erard firm was summoned to surrender its stores of old seasoned woods to the French aviation constructors, someone having advanced a theory that struts should sound international "A" or some similar glittering nonsense. Instead of promptly shipping a train load of condemned sidewalk, as a more resourceful firm might have done in the same dilemma, Erard stiffly replied that they would best serve France by making good pianos as heretofore—a reasonable declaration which preserved the Erard piano woods but nearly ruined its reputation. For a generation or so, it is perhaps Pleyel's turn now to be the Great French Piano.

The structure really includes three concert halls, the Salle Pleyel which seats 3000, the Salle Chopin seating 500, and the Salle Debussy for 175. The Salle Pleyel moreover is so constructed that it may be reduced progressively to accommodate a seating capacity of 2200, 1800, and 1500.

There are six grand staircases, which serve the orchestra and balconies, and two elevators which carry forty persons each. A cinema projecting room is included. Lounges are ranged on either side of the orchestra chairs, and each balcony has its own dressing rooms.

The artists have a foyer of their own, which they may reach from the stage, to communicate with the public. A second foyer that is sound proof may be used during concerts. For the orchestra chief there is a salon, to which is annexed a shower bath. Communicating with the stage by a stairway is a promenade and a grand foyer, reserved for musicians of the orchestra, where their instruments may be placed. There are also a number of dressing rooms at their disposal.



This Cross Section of the New Salle Pleyel in Paris Is Self-Explanatory, Showing How the Big Concert Hall Is Surmounted by a Restaurant and Roof Garden, While a Chamber Music Hall Is Housed in the Basement. Artists' Quarters and Studios, Shown at the Left, Are Unusually Luxurious. The Engineering Construction and Scheme of Decoration Are Remarkably Modernistic.

CLAVIS CHORDA:

WHERE ANCIENT INSTRUMENTS ARE REJUVENATED

Dream of Years Is Being Realized in Twenty-first Street Loft. Atelier Is Known as The Key-String Workshop

By HARRIETT HARRIS

TWO blocks below the decisive bend achieved by the Second Avenue elevated as it travels southward, Twenty-first Street intersects the main flood of traffic and announces its presence by a hospital, a grocery store, a wood-finishing establishment, and a brownstone front.

Among the stairways on the downtown side of the Street—that's-come-of-age, next door to a sausage casing concern and in the shadow of the red tanks that glower above the gas house district, there stands a low building whose open door belies the treasures hidden under its eaves. Push carts, children, littered streets, but recently drenched by rain descending in torrents—all the usual evidences of disinterested existence mark this territory for their own. A knock at the top of two flights of cement stairs meets with scant success at gaining admittance.

Another flight reveals the gold letters which designate the goal of a damp November afternoon's tramp: "The Clavis Chorda Workshop"—a heavenly atelier for those who have a soul for preserving the gems of a vanishing past; a celestial domain of reincarnation, whose guardian angels, discovered hard at work within, are Lotta Van Buren and Carlo Giovanni Carlotti, while Oscar Dawson, in the capacity of chief adviser can be designated by no other name than that of Archangel.

Antique Collections

Herein are rejuvenated the mediums of expression of the immortal masters—instruments on which they played and for which they composed. Whole collections of antiques, rare beyond price, are nestled together in this Key-String Shop, waiting their turn at new life and beautification under the deft fingers of Mr. Carlotti and Miss Van Buren, each of whom loves and reveres every wispy, tinkling sound that emanates from within the wooden boxes. These two, who have dedicated themselves to the task of putting into condition these keyboards that others may enjoy and appreciate their delicate tones to the same extent as themselves, are ably equipped for such an undertaking. Miss Van Buren is an authority on the forefathers of the piano, a pupil of the English builder of ancient instruments, Arnold Dolmetsch. She is doing in America what Dolmetsch is doing in England, namely, acquainting the public with long forgotten instruments that the beautiful music, which was buried when these fore-runners of the present piano were discarded for louder and more fashionable instruments, may live again, this time nevermore to be resigned to dusty shelves or the cabinets of darkened museums.

Taking "Jack" Apart

An honest and straightforward person Miss Van Buren proves herself to be from the moment she faces you from behind her desk in the office to the taking apart of a minute "jack" and explaining its make-up. A woman whose enthusiasm for the work going on in her shop supplies her with indefatigable energy, you note in advance; while a subsequent tour of the shop convinces you beyond a doubt that here, indeed is one whose knowledge and zeal encompasses every nook and cranny of every clavichord, octavina, spinet, virginal and harpsichord spread out before you.

A splendid first view of Clavis Chorda reveals Mr. Carlotti, belted and be-smocked, hard at work over a harpsichord. To be exact, he is polishing a delicate strip of wood fitted behind the keys which will eventually be hidden away inside the case. In the background is Oscar Dawson, also a pupil of Dolmetsch, and, as before stated, the official advice-giver of the Clavis Chordians. He is bending his best efforts to replacing the sounding board of an ancient spinet.

Occupying the greater portion of the picturesque loft, with only a tiny corner given over to the green carpeted office at the head of the stairs, through which one must pass

to reach it, this, the workshop proper, is a well-lighted, spacious affair, with windows looking to the north, south, east and west. A tour of the shop reveals many of the inner mysteries of keyboard construction which, under Miss Van Buren's illuminating choice of words, soon cease to be too much of a mystery for comprehension.

Retaining Splinters

"Wherever possible," she begins, "we retain every splinter of the original wood found in the instrument under repair. In the instance of this spinet, however, it was impossible, as the old sounding board—well, see for yourself." And she held forth a cracked and warped slice of wood that might have known the rain of many moons. While Mr. Dawson contemplates the instrument with a critical eye, we move on to inspect Beethoven's piano, standing slender and upright against the west wall. To the right of this one sees a tiny virginal, new to be sure (a product of the workshop) but antiqued too convincingly for easy detection. "The wood," Miss Van Buren lightly touches the tan and brownness of the virginal, "was given me by an English lord upon my last visit to his estate. It was part of an old historical structure there, hundreds of years old, and I prize it very highly."

Not yet completed it presents, nevertheless, as charming a bit of Seventeenth century furniture as can be seen anywhere—an instrument old in form but new in construction.

Most of the keyboards now in the shop are a part of the Steiner Collection of Ancient Instruments which belongs to Yale University and which have been entrusted to Miss Van Buren and her co-worker for repair. A few, however, do not come under this head—one, Beethoven's piano, another the near modern keyboard used in Jenny Lind's Aquarium appearances, and those being newly made by the shop.

Simplifying Intricacies

Delving deeper into the intricacies of the keyboard and its classifications, listen a moment while Miss Van Buren clarifies an hitherto confusing subject:

"One of the simplest ways of becoming acquainted with the peculiar characteristics of these instruments is to learn a little about the instruments of antiquity which were the prototypes of the keyboard instruments of the eighteenth century and of the piano of today. Briefly they are: the monochord, the psalter, and the dulcimer. These three simple instruments furnished the principles of string vibration that gave rise through the development of many centuries to the keyboard instruments used by the great masters, that is, the clavichord, the Virginal family (spinet, virginal, harpsichord) and piano.

"The oldest of these instruments and the



Lotta Van Buren at the Keyboard of One of Her Ancient Instruments.

first to be developed was the clavichord. It had its humble origin in the monochord of the ancient Greeks. The monochord is supposed to have been invented by Pythagoras in the sixth century B. C., but is known to have been understood by the Egyptians some 2400 years earlier. The monochord as it travelled westward consisted of a long board or narrow box of thin wood over which was stretched a single string tuned by means of a peg. Along the edge of this box a line was drawn, divided mathematically to show the intervals of the scale. A bridge touching the string could be shifted along and stopped at will at any of the points marked—the player then twanged the string—and so the tone was produced.

"With the addition of keys, the shifting bridge became an impossibility, and a very ingenious substitute was devised. This consisted of what was called a tangent. This was a strip of brass which took the place of what in the modern piano is the hammer, but it served a double purpose: that of striking the string, and that of dividing the string at the proper place (like the finger of the left hand on the violin).

"The clavichord then is an instrument of extreme simplicity of construction, for it never changed its principle of string vibration from the first keyed monochord down to the fully developed instrument so beloved by all the Bach family."

The Virginal Family

The virginal family comes next in line of development. This family includes all instruments the tone of which is produced by the action of a jack or plectrum. There are many types of this family varying in size, but they all have in common the jack

mechanism of tone production with its resultant dry sharp incisive tone. Briefly the construction is as follows:

"An upright piece of wood, called a jack, rests upon the back of the key arm; a point or a spine of quill or hard leather is inserted in a pivoted tongue at the top of this jack in such a way as to protrude at right angles under the string. When the key is pressed down the jack is pushed upwards and the quill catches the string in passing and twangs it. When the finger releases the key, the jack falls and the vibrations are stopped by a piece of felt inserted in the top of the jack. There is no accent or shading by means of difference of touch. The octavina, the spinet, the virginal and the harpsichord, as stated above, all come under the head of virginal family."

Releasing a jack, or plectrum, from a dismembered virginal, and holding the tiny three-inch strip to the light, Miss Van Buren enumerated the different materials of which it was made as follows:

Leather (or crow's quill)
Holly wood tongue
Springs of the bristle of a Siberian boar
Pear Wood
Lead weight
Felt

"The direct forefather of the piano is the dulcimer," she resumes. Cristofori, a Florentine harpsichord builder, is credited with being the inventor and the first to build such an instrument. He called it *cerubalo col piano e forte*, which soon was shortened to just *pianoforte*, and *piano*.

"So you see," summarizes Miss Van Buren, "keyboard instruments really resolve themselves into three classes, those whose strings are pressed (monochord, clavichord), those whose strings are plucked (virginal, spinet, harpsichord and octavina), and those whose strings are struck (dulcimer, piano)."

The Clavis Chorda Workshop is just one year old and in view of the pioneering nature of the work undertaken by its founders, has made great strides for what would ordinarily be but a toddling infant. The only shop of its kind in America, Miss Van Buren has realized the dream of years in its establishment.

For some time past, Miss Van Buren has had her own chamber music ensemble which practices diligently and often, on such old time instruments as the viola da gamba (Miss Van Buren possesses one which belonged to Handel), tenor viol, alto viol, two treble viols (the handiwork of Richard Meares the great seventeenth century viol builder) and one small Maggini viol.

Her ultimate plan, however, is of much wider scope than may be comprised within her small but intensively busy loft.

"One of my most cherished ambitions," she confides, "is to make possible yearly festivals of old music. This would bring to life vocal, instrumental and dance music of ancient days—music the beauty of which can only be brought home to us moderns by hearing it played on the instruments for which it was written."



Interior of Clavis Chorda Showing Carlo Giovanni Carlotti, Lotta Van Buren and Oscar Dawson at Work. To the Extreme Right Is Beethoven's Piano.

MOVIES IN MAD MUSIC RACE

Broadway Runs a Marathon.

Picture Palaces Compete With Tonal Splendors of Symphonic Art as Directors Begin to Tap the Resources of Classical Music

By HENRY JOSLYN

THE motion picture theatres of New York are afflicted with what George Jean Nathan has called the mania of "greater and greater greatness."

Immense staffs, headed by famous producers, create spectacles with gorgeous musical settings which outdo anything the old musical comedy kings ever thought of; and they do this every week, not just once a season for a "run."

The religious feature at the Roxy Theatre not long ago, was a spectacle which Reinhardt himself, I believe, would not have been ashamed to own.

Three Great Rivals

The Capitol, where Roxy himself started the fashion of loud music and big shows to accompany "the picture" before he built his present house of splendor, has joined in the race with symphony programs on Sunday and elaborate musical shows on the stage, under the directorship of Maj. Edward Bowes and his clever musical director, David Mendoza.

The Paramount packs them in daily with a different and less elaborate type of show—but it packs them in. Nathaniel W. Finston is the general musical director and probably a man with as sound musical background as any man in the business. His long symphony training with the Philharmonic and the Russian Symphony Orchestra, and his symphonic and operatic "movie" achievements in Chicago stamp him as probably the real father of the good music movement.

The mad movie pace is beginning to tell, and already Dr. Hugo Riesenfeld, famous for his "classical jazz" (which was not classical and was not jazz) has dropped out of the race at the Colony. There, a rather prim announcement says that they believe New York wants a place for the exhibition of high class pictures "with no side issues and no trappings"; "the whole show on the screen" is their present ideal, but this is not what the public wants, apparently, for the crowds are going where the music is biggest and incidentally best; where dancing, singing, specialty acts, musical interpretations (called presentations), symphony, jazz and their various hybrids are served up in the grand manner.

The Mark Strand has joined the race, with Nathaniel Shilkret, a Victor music-maker, on the stage producing some really new effects. An example is a recent musical feast entitled "Inspirations" in which there were stage and musical effects built around the inspirations of great composers. Famous melodies from Liszt, Chopin, Beethoven, Paganini and Tchaikovsky formed the framework of this latest test of the public appetite for good musical goulash.

The Rivoli and Rialto theatres, under the Publick banner, toddle in the footsteps of Papa Paramount with minor shows; minor as to size, not mode.

Provinces Fall in Line

The effect of this musical marathon on the rest of the country is, of course, a foregone conclusion. New York is always the fountain head of anything and everything pertaining to the show business. In the last few years, theatre after theatre in Buffalo, Cleveland, Detroit, Chicago, St. Louis, Kansas City, Los Angeles, San Francisco and many a smaller railroad station, has adopted a "policy" as they call it, of putting on shows, some classical, some jazzy, some good, some bad, to such an extent that the old Nickelodeon, granddaddy of all this business, would surely fail to recognize the offspring.

Because of its far flung, musical influence and nation-wide appeal, this new motion picture phenomenon is well worth looking into. But first, take in a companion picture: Out

in Chicago, on the South Side, a little old-fashioned movie house is putting on its show. A jazz band of eight pieces sits on the stage behind some rude "props" which give a feeble impression of a barn-yard scene. The men wear straw hats. A simple back-drop shows a corn-field and some trees, creased where the drop has been packed in some old store house of lost theatrical hopes. As the curtain goes up the band breaks out with the latest fox trot under the baton of a glossy-haired leader. Anon, a gag man appears from the wings and tells the old one about the Irishman and the Jew. The leader responds with a new

pictures, plus music; and all of it pretty high class.

In passing, it is reported that there are but fourteen "big-time" vaudeville houses left in the United States. But our interest is in the New York movie race, not the civil war of the national showmen.

Only the Best Satisfies

The big show of New York is the same show we have peeked at in Chicago, but only in its fundamental psychology. In New York, if dancers come out to entertain you, they do something worthy of a famous

Anna Case and other stars appeared at subsequent concerts and delighted their thousands. Two weeks later, the Roxy Theater started the same thing with its huge symphony orchestra of 110, Erno Rapee conducting. Matzenauer and other stars were engaged. The thing tends to become permanent. At the same time Shilkret, as above mentioned, is drawing on the old masters for his "inspirations" and it appears that good music, which the people really like but which the showman has always been slow to recognize, is going to have its day.

There is an occasional musical lapse, as when the Roxy jazz band recently played an atrocious fox-trot paraphrase of the "Meistersinger" Prize Song, literally murdering that classic, but for the most part the outlook is encouraging.

Roxy Speaks

Because of the size and eye-filling grandeur of his theatre and the overpowering numbers of his chorus, orchestra, ballet and staff, Roxy (S. L. Rothafel) is easily the leader in the new movie race. As such, his voice is entitled to be heard and he speaks with interest on the subject of music. He thinks of the entire country in this connection and says:

"We are making greater strides than ever in the musical offerings to be given the public. Our own broadcasting studio enables us to reach a tremendous unseen audience throughout the land. It is a great mistake to expect people to 'come' to good music. Music must be brought to the people. The sponsors of good music have become tradition-bound. They dare not swerve from the iron-bound conventions which have long outlived their purpose and their meaning. They continue to offer their traditional programs to the people whose very presence is in most cases an obeisance to convention."

"They are not cognizant of the truth that music can only reach the people when it becomes part and parcel of their daily lives. But the outworn tradition which served its purpose in its time must make way for new inventions, whose roots spring from the soil of our daily lives."

Fair enough, all but that last "dig" into the soil of anybody's life. Mr. Rothafel is undoubtedly giving more music, of all kinds, to more people than anybody in America and as such must be recognized as a factor in the trend of our musical taste.

Can't Stand Still

The show business can never stand still. Something new must be done, from year to year, if the entertainment pace is to be maintained.

The trend is toward sound music, well played. The classics are having their day and will have a bigger one. But when the classics have been thoroughly worked over, will the moderns have a chance? Is an American Stravinsky going to be developed through the new type of theatre? Is the American idiom of jazz going to emerge into a classic form in modern and characteristic dress, just as Stravinsky and some others have used Russian and similar idioms to produce a modern music of lively pace and rhythm?

There is a chance for American music and American composers, if the new "theater" (in the show sense and not the dramatic sense) opens the door. As a test, I would like to see Roxy or Bowes or Finston do something really original and daring and then "count the house." If staged rightly, it ought to be the equivalent of the well-known "wow." The "moderns" are ready and waiting, with pens dripping notes on both sides of the Atlantic. Let's see what they can do in a new theatrical medium hardly five years old and still full of endless possibilities.



Gambarelli, Premiere Danseuse at Roxy's Theatre

one about the corner druggist, not forgetting the conventional pre-Volstead yearnings. The band is cranked up again and a wiry colored boy comes out with some of the "hoofing" for which his race is famous. Then a pinched-faced lady in an evening gown sings a sad, sad song, a dog-and-cat act finds its place in the spot, four little "ponies" dance—and try to sing, and finally all join in the measures of another fox-trot and the decks are cleared for the feature picture.

War on Vaudeville

You recognize it of course; the old four-a-day vaudeville acts, drafted for the movie war, which is really a war on vaudeville itself. Now shift the scene to Broadway or Seventh Avenue, New York. Instead of cheap scenery, the finest creations of the stage producer's art; marvelous lighting; scenes melting one into the other; symphony orchestras to the size of 110 pieces; jazz bands to thirty pieces and stage talent which is famous from coast to coast.

Vaudeville has suffered, according to all reports and has girded itself with a \$25,000,000 merger, but its only recourse, apparently, will be to serve the public with the new dish, which the movie magnate has taught it to like—glorified vaudeville, plus

Russian ballet. If the jazz band plays they give you the newest things in brass breaks, blue harmony and the rhythms of Tin Pan Alley. If it is a singer you may hear Anna Case, Graveure, Thomas, Matzenauer—stars of the first magnitude. Incidentally again, while Matzenauer sings at Roxy's in a full-fledged symphony concert Sunday morning, Calvé is heard at the Palace; stronghold of the old time vaudeville—a vivid "spot" on the showmen's war now brewing.

That the new type of show has a tremendous appeal is made evident by the attendance records in most of the houses mentioned. Whether in the wilds of south-side Chicago or in the heart of New York, a little fun and music, some lights, spectacles, brilliant tableaux and rather vociferous orchestral music, done badly in the first case and well in the second, is the thing the people want.

Permanence Seen

From the purely musical standpoint savory dishes are brewing. Major Bowes not long ago launched a series of real symphonic concerts as part of his Sunday show at the Capitol Mendoza conducted. Werrenrath; Spalding, the American violinist;

New York's Music—Concerts of the Week

BUSCH AND SOME MODERNS

THE New York Symphony, Fritz Busch, conductor. Carnegie Hall, Nov. 11, evening. The program:

"Meistersinger" Overture Wagner
 "Pelléas et Mélisande" Fauré
 (a) Prelude
 (b) Allegretto
 "Horace Victorieux" Honegger
 "Till Eulenspiegel" Strauss

When Pierre Monteux and the visiting Bostonese first bombarded the ears of Manhattan with "Horace Victorieux" five years ago there were those who felt that the limit in cacophony had been reached. But if their memories had been long, they might have



Martha Attwood, Who Gave a Recital This Week

recalled that some similar thoughts had been evoked years before by Richard Strauss and by that other Richard who wrote the "Meistersinger" Overture.

Wagner, Strauss and Honegger were found together on this program, along with Gabriel Fauré. It seems altogether unlikely that the composer of the "Pelléas et Mélisande" excerpts ever was viewed as a scandalous modernist, but certainly the other three were.

Listened to retrospectively, the "Meistersinger" Vorspiel was again gloriously wholesome music; the Strauss tone-poem witty and enormously clever; the Honegger "Symphonie Mimie" bombastic and sterile, for all the deftness with which little ideas were inflated into big effects. And as for the Fauré, it is unfair to view it other than as incidental music for the play. It served Mrs. Patrick Campbell well and it might in all kindness be left to rest on the honors thus fairly earned.

The orchestra played smoothly and circumspectly under Mr. Busch's aggressive leadership.

O. T.

ROBERT STEEL SINGS

THE pleasant baritone of Robert Steel exercised its agreeable effect on a Town Hall matinee audience on Nov. 7. Mr. Steel began with a group of Donaudy songs, including the favorites "Vaghiissima sembianza" and "O del mio amato ben" and followed this with songs of Von Flitz, Grieg, Gretchaninoff and Marx. Then came the "Largo al Factotum," a set of "Paris Sketches" from the pen of Kathleen Lockhart Manning and a concluding bracket devoted to American numbers, by Griffes, Deems Taylor, Alberti and Coleridge-Taylor. Mr. Steel gave a soothing recital, without particular high spots or low ones, but gently consistent and with a certain neat finish. It was singing of the ingratiating variety—from the outside in, and with more drama in Mr. Steel's platform bearing, possibly, than there was to be found in his utterance.

W. S.

THE FLONZALEYS AND MANNES

INTEREST was lent to the first of the season's concerts by the Flonzaley Quartet—as if any needed to be!—by the performance of a novelty from the pen of a young New Yorker of noted musical lineage. This was a full sized quartet, in C Minor, by Leopold Mannes, the son of David and Clara Mannes and the nephew of Walter and Frank Damrosch, and a talented student of the intricacies of composition who has won a Pulitzer prize and a

Reviewed by Oscar Thompson and William Spier

Guggenheim fellowship for himself. Mozart's D Minor Quartet (K 421) and the D Flat essay in the same form by Ernst von Dohnanyi completed the program.

The new quartet proved decidedly worth the listening. Not, perhaps, inspired by a heaven storming muse, it is a work of taste and good craftsmanship, closely knit and with a not too conscious modernism in its harmonic scheme. More lyric than dramatic in its conception, the quartet was played accordingly by Messrs. Betti, Pochon d'Archambeau and Moldavan in a spirit of songfulness. The clever scherzo, an adroitly fanciful bit of writing, was singled out for special approval by last Tuesday night's Town Hall audience.

Of the entrancing, Mozart music the Flonzaleys gave a searchingly lovely performance, distinguished alike in clarity and glowing depth, and, on the technical side, worthy of the greatest admiration for admirable balance and decisive attacks. An effective climax to the evening's entertainment was afforded by the Dohnanyi.

W. S.

LAWRENCE TIBBETT IN RECITAL

SOMETHING of a dual personality is required of those singers who succeed equally well in opera and in concert, as distinct from those who merely carry their theatrical flair to the recital platform or those who stalk through opera singing as if they were in rare good concert trim. Lawrence Tibbett's recital in Carnegie Hall the evening of November 14 was admirably free of operatic vices, yet left the impression that of the two, his operatic personality has been the more fully developed. In those songs in which the theatrical element entered, Mr. Tibbett's singing was keenly vital and magnetic. In others, where gentler and more subtle moods were necessarily invoked, it was singing of less interest and appeal, though it remained admirable technically. High or low, loud or soft, his tone was of good quality and responsive to emotional coloring. There was deft management of the breath throughout and generally good diction. But when vividness and intensity were taken from singer's mood, his numbers dulled, as in the Brahms group, which was musically the peak of his program.

There was sting and stir in his delivery of the Credo from Verdi's "Otello," and a fine command of voice and phrase in two Handel numbers, "Where'er You Walk" and "O Rudder Than a Cherry." Arrangements of Negro Spirituals by William Reddick and songs by Rupert Hughes, Deems Taylor and Frank LaForge were other numbers. Mr. LaForge, at the piano, supplied exceptional accompaniments. Applause throughout the recital was of an unusually protracted order.

O. T.

MAURICE MARECHAL HEARD

ONE of the best equipped of recent additions to the ranks of 'cello recitalists in this country, Maurice Marechal contrived to present a program more varied and interesting than is often the case when he played in Town Hall the evening of Nov. 10. Particularly happy was the choice of an old viola da gamba suite by de Caix d'Hervelois, a seventeenth Century Parisian, that gave him opportunity to exemplify the elegance of his style. Subsequent numbers included the Bach D Major Suite for 'cello alone, given a finely musical performance, a Haydn Sonata and some music of the modern French composers, Casadeus, Dupont, Ravel and Caplet. The last of these was represented by the "Danse des Petits Negres" from "Epiphanie," which Mr. Marechal introduced a year ago on the occasion of his New York debut with the Philadelphia orchestra. Rubin Goldmark's "Adon-Olam" was played with the composer at the piano. Otherwise the 'cellist had the cooperation of Arie Abileah. Mr. Marechal's tone was again warm and full, if with some tendency to roughness in rapid passages. It was an artistic recital.

O. T.

BORIS ROSENFELD, PIANIST

THERE were admirable qualities in the playing of Boris Rosenfeld, who gave a piano recital in Town Hall the evening of Nov. 9, though they were not of the kind most likely to win him immediate

recognition in his chosen field. Refinement of style and a neat adjustment of effects within a small range of dynamics stamped him as a miniaturist, sensitive to poetic inflection but scarcely in his element in large proclamations. His most grateful playing was in his first number, the Mozart Fantasia and Sonata in C Minor, his least effective in the Liszt E Major Polonaise which closed the program. At its best, it was playing tasteful and lucid, if not always without finger inaccuracies.—O. T.

FEDERAL WHITTLESEY

A RECITAL by Federal Whittlesey, described on the program as a baritone, was the attraction in the Town Hall the afternoon of Nov. 10. The list gave credit to Bach, Schumann, Brahms, Strauss, Schubert, Dvorak, Franck and others. This was a most unusual recital in more ways than one. It was chiefly so in the altogether marvelous absence of any significance whatever. At the piano Frederick Bristol gave dubitable support.

W. S.

MYRA MORTIMER

MYRA MORTIMER, contralto, who has been touring Europe since her previous appearance in Town Hall last February, returned to New York and gave a recital in Carnegie Hall on Nov. 6. She was greeted by a large and enthusiastic audience. Her rich voice, making its greater appeal in its lower register, seemed particularly happy in her group of German lieder. She sang Schubert and Hugo Wolf with sympathetic understanding and feeling.

The same characteristic made most effective her old English ballades. Interest was aroused with her presentation of modern songs by Carl Engel, John Alden Carpenter, Earl Sharp and Alice M. Shaw. Coenraad V. Bos rendered her loyal support at the piano.

MARIANNE KNEISEL FOUR

A QUARTET of decorous young ladies filed onto the stage of Town Hall on Friday evening, Nov. 11, occupied the chairs set out for them, acknowledged with discreet bows the applause which greeted their appearance, and played music from such sources as Haydn, Glazounow, Hugo Wolf, and Smetana. They are known as the Marianne Kneisel String Quartet, Marianne being the daughter of Franz Kneisel. Besides their leader, who is first violin, they are Elizabeth Worth, second violin, Mary Lackland, viola, and Nancy Wilson, 'cello. The Haydn D Major Quartet, Op. 64, opened the program and was endowed by these well-schooled musicians with all the gentle feeling and grace of expression incorporated within its four movements by the composer. Glazounow's "Interludium in modo antico" shared the interim between the first and last quartets with Hugo Wolf's "Serenade." Smetana's Quartet in E Minor, "Aus Meinem Leben" provided the players with the right vehicle for the demonstration of qualities more audacious and less careful than called for in the Haydn opus. Ensemble playing of a high order characterized their entire evening's work, each of the participants exhibiting a fine regard for the finished effect rather than the projection of individual merit.

H. H.

LEFF SIBIRIAKOFF SINGS

INAUGURATING Huron's Century Afternoons of Music, Sunday Nov. 6, was given over to the debut recital of Leff Sibirakoff, Russian bass who is said to have filched the laurels from Chaliapin's head on one occasion in Russia, and to have been rewarded with a handclasp from the Czar because of it. However that may be, Mr. Sibirakoff sang to a well-filled house, the more noticeable when that house was the vast Century Theater. Devoting himself to the projection of operatic excerpts Mr. Sibirakoff included in his program arias from "Salvator Rosa," "Prince Igor," "Lakmé," "Ernani," "Lucrezia Borgia" and "Faust," interspersing his heavier numbers with "She Laughed" by Lishin, and "The Flea" by Moussorgski. Rugged and not too well rounded of expression, Mr. Sibirakoff disclosed, nevertheless, a voice of enviable vigor and richness. At the piano Max Rabinowitch accompanied and offered as his contribution piano solos by Cyril Scott and Chopin, "Lotus Land" and "Valse" No. 2.

ISABELLE BURNADA, MEZZO

AN Election Day matinee recital by Isabelle Burnada, mezzo-soprano, drew a majority vote of approval from its several hearers. Miss Burnada sang very well for the most part, using a rich voice which seemed more properly classified as a contralto. Her program was made up of works by Handel, Pergolesi, Purcell, Thomas, Schumann, Schubert and others. Her vocalism seemed especially well suited to the German songs, which lay in the best part of her voice, and which gave her opportunity for displaying an expressive turn. Yvonne Hubert was at the piano.

POVLA FRIJSH, SONGSTRESS

POVLA FRIJSH, Danish soprano, gathered a distinguished audience about her in the Engineering Auditorium on Monday evening, Nov. 7, and sang to them dramatically, powerfully, temperamentally. Her opening number was an old aria by Benati, unaffectedly given and followed by a trio of descriptive songs of Schubert, "Das Lied im Grunen," "Die Stadt," and "Gruppe aus dem Tartarus." Mme. Frijsh's art is almost akin to that of the stageplayer, although she is never reduced to the spoken word and displays on the whole a voice that is brilliant and sure of itself.

Mme. Frijsh was particularly successful with Moussorgsky's "La Mort, chef d'armee," in which she contrasted this note of dark purple with another by the same composer, "Priere du soir," a winsomely humorous narrative of a child's sleepy musings at his nurse's knee. The concluding foursome was given in the original Danish of Mme. Frijsh, all of them songs of her native heath. Most were mournful—bits of grief in some form or another which Mme. Frijsh rolled under her tongue and relished, with the audience running her a close second in the degree of enjoyment. Frank Bibb played accompaniments never failing to match instrumentally the mood and manner which Mme. Frijsh chose to portray vocally.

H. H.

CHARLES ANTHONY AND WILLIAM HEYL PLAY

A TWO-PIANO recital, taken by its participants with ample seriousness, was given on Saturday afternoon, Nov. 5, when Charles Anthony and William Heyl, teacher and pupil, appeared and shared honors in Town Hall. Mr. Anthony opened the program with Haydn's Theme and Variations in F Minor. This was followed by a display of their united talents with Max Reger's "Variations and Fugue on a Theme of Beethoven." An infinitely long and unmelodious Scriabin Sonata, Op. 64, was Mr. Heyl's subsequent vehicle. This demonstrated his technical ability and proved of interest sufficient to justify an encore. Debussy gave Mr. Anthony the advantage of an extra group, while Rachmaninoff's "Second Suite for Two Pianos" completed the afternoon's offering. Neither of these gentlemen lack the necessary digital dexterity for a satisfying interpretation of the numbers chosen by them on this occasion.

(Continued on page 26)



Leopold Mannes, Whose Quartet Was Played by the Flonzaleys

"Norma" Revived at the Metropolitan



Marion Telva as Adalgisa

(Continued from page 1)

After "La Vestale," it was a foregone conclusion that "Norma" was in store for Miss Ponselle. Miss Raisa's exploitation of the part in the Chicago performances had caused rumors to be floated as far back as 1920 that Mr. Gatti was considering it. Wisely, he deferred thrusting her into a part so notoriously difficult until she had virtually a decade of operatic experience behind her. For Miss Ponselle has had to acquire, through intensive stage routine, the simulation of the grand manner she was able to bring to *Norma* Wednesday night. "La Vestale" was an admirable preparation. Spontini's heroics lead naturally into those of Bellini. And with all due recognition of the difficulties which Lilli Lehmann and others have credited to *Norma*, it would seem on the basis of a comparison of the two parts in the light of these two revivals, that the vocal demands made upon the interpreter of the erring vestal in the Spontini work are more taxing than those of her more imperious sister in Bellini's opera. Either that, or Miss Ponselle has acquired increased poise and control of her always opulent vocal resources.

SUCCESS FOR MISS PONSELLE

Whether or not "Casta Diva" was in its original key is perhaps not worth the bother to decide. At the dress rehearsal, the reviewer saw three "Norma" scores with the air in a different key in each score. The one Miss Ponselle used was not the highest of these. But the prayer was beautifully sung, with a restraint and tenderness that enhanced the richness of the soprano's tone. The beauty of some of the duet singing with *Adalgisa* has already been referred to. The inspiration that went into "Mira Norma," however hackneyed it has come to be, will never be altogether lost as long as there are such voices to sing it. In common with other members of the cast, Miss Ponselle's treatment of embellishments was not quite what the elder day probably would have demanded, but she fared better than any of her confreres in this respect. Miss Ponselle's envisagement of the drama—for "Norma" is, after all, rather a strong play in spite of its conventions and its moments of empty stage—was creditable, if not as commanding as her singing. Together with "La Vestale," "Norma" represents a distinct advance in her career. She was before the curtain alone many times Wednesday night and shared other calls with other principals, Conductor Serafin and Chorus Master Setti.

Miss Telva sang gratefully, for the most part, as *Adalgisa*, giving the part something of contrast in its apposition to *Norma*, and tracing the line of the Bellini melodies affectionately. Mr. Lauri-Volpi was rather better than expected as Pollione, though he did not forego those violent contrasts of extremely loud and extremely soft phrases that in some quarters pass for artistic singing. He looked the obdurate Roman, pro-consul, capable of whatever sins and stubbornness the none-too-considerate librettist attributed to him. Nor was he always guiltless as to the pitch. After all, *Pollione's* one admirable act is to permit himself to be burned to death with *Norma*. Yet so mellifluously did Bellini body him forth in his music that Mario, Rubini and others of the heyday of this opera were able to make him almost as important a personage as *Norma*. This, it was not in the cards for Mr. Lauri-Volpi to do.

The *Oroveso* of Mr. Pinza was a little disappointing. He sounded off-key in the opening, "Ite sul colle, O Druidi" and his voice did not peal forth with the volume necessary to enable him to be heard above chorus and orchestra in this scene. Mr. Serafin was not inclined to spare him competition. Parts of the score were intensified to the vehemence of latter-day music drama, even to a reincarnation of the "Aida" stage band in the ogyrian groves of the Druids.

SETTINGS DELIGHT THE EYE

From the first parting of the curtains until the kindling of the sacrificial fire that closes the opera, the stage pictures were of the Metropolitan's best. Urban's set for the gnarled, grandeval forest of the first act is a thing of mystery and beauty; the two of *Norma's* abode are atmospheric and of vivid color; and the final picture starkly impressive. Some cramping of space was sensed, and the crowds of the first and last scenes were not always happily handled.

Of the score itself, there is no need in this review to attempt any twentieth century re-appraisal. What "Norma" is, every pair of ears can determine, without recourse to the printed page. The latter procedure may, indeed, cause the modern musician some amusement, because of the primitiveness of Bellini's modulatory devices—the more apparent when compared to the scores of some of his contemporaries. His technique fell far short, for example, of that of Weber. But aside from the time-honored airs, "Norma" is exceptional among Italian operas of its time because of the superior quality of its recitatives. One suspects that the fair-haired Sicilian had studied the scores of Gluck rather assiduously. Today, the "Norma" recitatives retain a Gluckian dignity not to be found in Bellini's "Son-nambula" or "Puritani." Otherwise, "Norma" remains a mine—or, if you prefer, a wilderness—of a type of melody that probably never will be written again.

And lest we listen a little too arrogantly to the tunes our grandsires all but swooned to hear, harken to the words of one Richard Wagner:

"I shall never forget," he wrote, "the impression made upon me by an opera of Bellini at a period when I was completely exhausted with the everlastingly abstract complication used in our orchestras, when a simple and noble melody was revealed anew to me."

"GIOCONDA"—AN AIR AND A BALLET

"CIELO E MAR" and the Dance of the Hours about sum up the Metropolitan's "Gioconda," which had its first representation on Monday night. Beniamino Gigli's exceptionally beautiful singing of the one and the ballet's superlatively lovely visualization of the other are among the best achievements of their respective types, whatever the opera habitué may have long ago concluded with respect to Ponchielli's music. With Rosa Ponselle indisposed—or perhaps with an eye to conserving her energies for the revival of "Norma"—Florence Easton was called upon to depict the martyrdom of the heroine, and succeeded in making about all that vocal and dramatic art can make of the "Suicidio." Otherwise there was a resonant if not very sinister *Barnaba* in Giuseppe Danise, a dignified *Alvise* in Léon Rothier, and the fresh voices of Merle Alcock and Marion Telva in the music of *La Cieca* and *Laura*. Mr. Serafin's conducting was no whit lacking in virility.

"TOSCA," NEWLY JERITZAFIED

ONE guess that would have seemed reasonably safe with regard to the unpredictable Maria Jeritza was that her highly individuated *Floria Tosca* would remain a golden glow in the dark schemes of the *Baron Scarpia*. For her to have abandoned what has been irreverently termed the "stomach" aria—her unparalleled "Visi d'Arte," sung horizontally from the stage floor—would have seemed no more unlikely than that she would one day substitute some other hue of hair for the blond radiance that has been particularly identified with her most sensational rôle.

Imagine the surprise, not unmixed with dismay, with which she was surveyed when she made her first entrance in Puccini's opera at the Metropolitan Wednesday night, with a darkish red wig something like those she has affected as *Santuzza* and *Maliella*—and crowned, like the orthodox *Toscas* of the days of Emma Eames or Milka Ternina, with a perfectly correct and appropriate

hat. The shock, of course, wore off; and there was lively interest manifest in a new costume, with a marvelous length of train, with which she re-decorated the second act. Odds were freely offered, but with no takers, that *Scarpia* would never be able to get through the act without stepping on it disastrously. Antonio Scotti, however, is a very resourceful young man, and even if there was not as much overturning of the furniture as on some past occasions, there was sufficient turmoil to make the usual pursuit race highly exhilarating as well as edifying for those who were looking on.

Vocally, Mme. Jeritza was even more tigerish than usual, her exchange of compliments with *Scarpia* being filled with sudden sallies into a variety of utterance that would defy notation. She contrived, however, to keep "Vissi d'Arte" tearfully lyrical. Mr. Scotti's *Scarpia* was what it always has been and ever shall be, and Giacomo Lauri-Volpi gave to *Cavaradossi* quite as many soft tones as strenuously loud ones. Let him have due praise for not stepping out of the picture to acknowledge the applause after "E Lucevan le Stelle." Dorothea Flexer sang the *Shepherd's* song sweetly and faintly afar, and the cast had also the benefit of minor contributions by Louis D'Angelo, Giordano Paltrinieri, Vincenzo Reschiglian, Pompilio Malatesta and Millo Picco.

O. T.

"LA JUIVE," WITH MARTINELLI

IF Meyerbeer had written "La Juive," it would have been his best opera, possessing as it does all the Meyerbeerian pomp and flash, and in addition an evident sincerity. But poor Halévy was never destined to be even a Meyerbeer, and rather vigorous application of the pulmotor is required to keep any of his operas alive. Enrico Caruso reanimated "Juive." Giovanni Martinelli has kept it from relapsing again into limbo. Thursday night's performance found the tenor in robust fettle and he sang the lament of *Eleazar* with a passionate appeal that set the railbirds cheering. With him in the cast were Florence Easton, Caruso's companion in that idol's last public appearance—made in this opera—Léon Rothier, Editha Fleischer, Millo Picco, Alfio Tedesco, James Wolfe and others. Miss Easton sang well as *Rachel*, but some of her companions, particularly Mr. Rothier, have had better nights. Mr. Hasselmans conducted dutifully, and the charming ballet of the third act had the added graces of the art of Rosina Galli.

O. T.

MARIO SINGS JULIETTE

THE vocally lovely and pictorially charming *Juliette* of Queena Mario was easily the outstanding feature of the Saturday matinee performance of Gounod's Shakespearean opus. Miss Mario conducted herself like a genuine daughter of one of Verona's best families and sang with a taste and reserve befitting her social position. In the scene with the *Friar*, she seemed slightly fatigued and less confident than she was at other times, but her brief rest during the following scene enabled her to deliver her music of the last two acts with the requisite poise.

Mr. Gigli's *Romeo* was less lovable, largely because a cold had wreaked a wicked punishment on the tenor's wonted silky vocalism. He sounded a good deal like an effortful baritone during the greater part of the afternoon, confining his utterance to chesty intonings with an occasional full blast head tone. This rustiness in his machinery had its effect on Mr. Gigli's deportment, which was discomfited and wooden. There was a good *Mercutio* from Mr. De Luca and Mr. Bada was admirable as the angry *Tybal*. Mr. Ludikar was a resonant *Friar*. Mmes. Dalossy and Wakefield, and Messrs. Paltrinieri, Picco, Ananian, Didur and Macpherson contributed other bits. Mr. Hasselmans conducted.

W. S.

THE FIRST "LOHENGRIN"

THE season's first "Lohengrin" was sung for the most part by persons who have not before essayed the rôles they did at the Metropolitan—and it was a rather evil sounding performance, on Saturday night. Everett Marshall, the newly signed American baritone, made his début as the *Herald* and was a bright rift in the clouds of uneasy vocalisms. He declaimed his portentous measures with dignity and clarity, sang surely with regard to pitch and seemed generally to fit into the picture. When we consider that these things are all that are to be desired from the very best *Herald* it becomes evident that Mr. Marshall's was a most suc-



Giacomo Lauri-Volpi, Who Sang the Role of Pollione in Norma

© Mishkin

cessful début. For those who still like some reposeful artistry with their singing there was the excellent *Ortrud* of Mme. Matzenauer who was as baleful and nasty as possible without forgetting to give persuasive strength to her music.

So far so good. But what of Mr. Laubenthal's *Lohengrin*, Miss Stuckgold's *Elsa*, the *King* of Richard Mayr and Mr. Schutzendorf's well meant *Telramund*? They were not so good. Mr. Laubenthal sang as though he were in process of being garrotted. What he emitted might serve an admirable purpose if used for the off stage discomforts of *Cavaradossi*; here they were less touching. Miss Stuckgold strove, usually with unwelcome results, to at least intone truly. Mr. Mayr was a regal figure but he, too, succumbed to the prevalent affection for unvocalized breath.

Mr. Bodanzky did yeoman work with his orchestra and saved several of the stage persons from still greater perpetrations by adopting judicious tempi and doing his utmost towards producing a concord of sweet sound.

W. S.

At the Opera

NEXT week's list at the Metropolitan is led off by "Violanta" and "Hansel und Gretel," the double bill for Monday night. "L'Africaine" will have its first performance of the season on Wednesday night. "Trovatore" will be the Thanksgiving matinee offering, with "Turandot" in the evening. "Meistersinger" is scheduled for Friday night, "Marta" for Saturday afternoon, and "Butterfly" for the popular Saturday night opera.

November Concerts

- 19—Mischa Weisbord, Violin Recital.
- 19—Edwin and Jewel Bethany Hughes, Two-piano Recital.
- 19—Brailowsky, Piano Recital.
- 19—Philharmonic Society.
- 20—Philharmonic Society.
- 20—Lucilla de Vescovi Song Recital.
- 20—Society of the Friends of Music, Artur Bodanzky, Conductor.
- 21—Beethoven Association.
- 21—Ignace Hilsberg, Piano Recital.
- 21—Tito Schipa, Song Recital.
- 22—Philadelphia Orchestra.
- 22—Isabelle Burnada, Song Recital.
- 22—Ingeborg Wank, Song Recital.
- 23—Carolyn Le Fevre, Violin Recital.
- 23—Philharmonic Society.
- 24—Boston Symphony Orchestra.
- 25—Philharmonic Society.
- 25—New York Symphony.
- 26—Yelley d'Aranyi, Violin Recital.
- 26—Harriet Eccles, Song Recital.
- 26—Symphony Concert for Children.
- 26—Boston Symphony Orchestra.
- 26—Philharmonic Society.
- 27—Geraldine Farrar, Song Recital.
- 27—Arcadie Birkenholz, Violin Recital.
- 28—Munz, Piano Recital.
- 28—Youry Bilstin, Cello Recital.
- 29—Giuseppe Camilloni, Piano Recital.
- 29—Myra Hess, Piano Recital.
- 30—Horace Britt, Cello Recital.
- 30—Stell Andersen, Piano Recital.

Dear Musical America:

EVERY so often some trusting soul writes me asking for a cure for stage fright. In my time I have heard all manner of things suggested. Leginska Worsts from blue goggles to knee Fright Dragon braces, and raw parsnips With Shiny Baton to a once-famous variety of soothing syrup. But I must admit that nothing that has been whispered, insinuated or shouted at me ever seemed quite so novel as the solution so neatly worked out by Ethel Leginska.

You remember when she used to disappear? In those days no other pianist was her equal for stage fright. The best of her rivals could have seen ghosts or been confronted with a whole army of black cats in a cemetery at midnight and never have been half as scared as she. The mere thought of having to play before an audience in Carnegie Hall could terrify her more than an epidemic, a shipwreck, a fire or an escaped lunatic. So, naturally, she disappeared, and about the fourth time this happened it was suggested that her name would be a good one for some one to attach to a vanishing cream.

But Miss Leginska found the cure. Instead of being the world's most noted disappearing pianist she decided to be its busiest woman conductor. Conducting, she is now proving, is the remedy for stage fright. Maybe you are too nervous to sing, maybe you're too scared to play, but take courage—try the baton!

And, pondering this just a little, did you ever see a frightened conductor? Do any of the men who lead our symphonies ever look as if they would like to be relieved of their tasks? Does Mengelberg quake in his boots? Do Busch's knees knock together? Does Reiner have to be assisted on and off the podium? Has Damrosch or Toscanini ever had heart failure and Koussevitzky balanced and trembled in full view of all? Maybe it was stage fright that caused Stokowski to go on that long trip to India, but if it was, he certainly fooled us all.

But to return to Miss Leginska. Was she nervous when she first undertook the leadership of her personally sponsored concert by the Philharmonic several seasons ago, at the very height of her disappearing fame? Not a bit of it. She had a rare good time. Was she annihilated with trepidation when she began her conducting in Boston? The most authoritative and conservative Boston opinion is, No. Was she overwhelmed with confusion when she ventured into the new field of operatic conducting at the Century, in the presence of many of our most critical movie fans? Echo answers, Not on your life.

And when opportunity offered for her to conduct the San Carlo Company in "Madama Butterfly," did she collapse and disappear?

Now I am free to confess that I admire Miss Leginska's spunk. I hope she conducts opera and symphony as no one else ever conducted either one or the other. Perhaps she has it in her to do just that. And I hope she continues to have as good a time doing it as she undoubtedly will give her audiences.

Which reminds me of the line one of your critics wrote to conclude the review of Miss Leginska's first essay in this direction, the Philharmonic concert already referred to. Quoth he:

"It was not the afternoon of a faun, but the evening of a Leginska."

THE most modest man has arrived! You simply wouldn't believe that anyone could be so retiring and self-effacing. It's remarkable enough when you find a person who

Modest Violet Has Nothing on Actor Moissi

has been only moderately successful—a bank president, say—who is unassuming. But imagine a great actor, and Alexander Moissi comes here as the most famous tragedian of Europe, who retired so far back when reporters approached him on the Deutschland last Monday that he bunked plumb up against the railing. Mr. Moissi hardly knew what to say. Finally, with an effort, he pulled himself together.

"I have long realized that the only thing that really counts in the theater is the actor," he said timidly. "I am a great actor. I don't believe there are many actors who have held their audiences as I have. I have come with all my powers to capture America. Most artists come here to entertain. Frankly I shall take this country by storm."

Now what is one to do with a man like this—that just won't say anything about himself? The reporters realized that underneath this admirable false modesty of Mr. Moissi there must be something that makes him a Great Actor. So they tried again, though by this time they had realized that it was going to be difficult to get any personal comment from him.

"It is easily seen," one of those present remarked, hoping to goad Moissi into mak-



ing a few remarks with a direct bearing on his own artistry, "that Moissi is the John Barrymore of Austria."

But even this deft compliment was deferred by the Great Actor.

"Say, rather," he said simply, "that Barrymore is the Alexander Moissi of America!"

F. SCHUYLER MATHEWS, eminent ornithologist, (which means knowing all about what makes a bird tick) has announced the discovery

What Little Birds that many great composers' masterpieces are Of Great Music derived from the songs of birds. He is quoted

in the New York Telegram as saying that he has actually heard a thrush sing the tempestuous and wild music that opens the last movement of Beethoven's "Moonlight" Sonata. The Tarnhelm motif from "The Ring" was also in the repertoire of this talented bird; yet more, the same little rascal sang some of Richard Strauss' music from the "Domestic" Symphony and the comment is: "Richard Strauss either copied the thrush or the thrush copied him."

Science is alleged to be a dry business, and if it is, I suppose a scientist must have his moments of romance. Those who have

any familiarity with Beethoven's so-called moonlight music, will remember that the last movement starts on an arpeggio on C sharp minor. The learned bird man is quoted as saying that Beethoven "emphasizes the tonic at the close of the run while the hermit (thrush) does so at the beginning," whatever that means. The entire "run" (arpeggio) is tonic, so any bird with a coloratura throat like that ought not to re-score Beethoven, especially at the close of the great master's centennial.

Why is it that birds are forever being accused of singing real music? Why is the musical fauna of the world so limited? We never hear of the dog with the Schönberg bark; the cat with the Skriabin screech; the cow with the lovely Paul Whiteman saxophone slide or the sheep with the Bartók bleat. Yet all of these animals make interesting musical sounds, especially to "modern" ears, and since their range and dynamics are much greater than the poor, piccolo twittering of the dicky birds, I think they also ought to be examined musically, charted as to pitch and expression, compared with the masters and have their secrets unfolded.

I have no doubt that there is a braying jack-ass out in Missouri who has learned the "Ride of the Valkyries."



Leginska Conducts—A Tense Moment in Act II of "Madama Butterfly"

THE proposed plan of Sir Thomas Beecham to produce opera in England at a price so low as to be hitherto unheard of, brings into prominence, by reason of his at Beer Prices own comparative illustration, the difference of values English and American. Says the laudable Beecham, in an effort to show that opera is really intelligible to the beer-drinking public: "If 150,000 amateur music lovers in England all were to subscribe to this scheme it would cost them less than a glass of beer a week—that is to say, something like 2 pence (4 cents) a week." Now, even if one dared to refer to music lovers as a beer-drinking public, where in America could even so much as near-beer be bought for 4 cents? Obviously, the answer is not forthcoming, and one can readily see that the same system here would never, never do. One plan for the ultimate consummation of his scheme might be for Sir Thomas to inaugurate a national "beerless week" each month when the tinkle of four copper pennies would replace the usual gurgle and splash and foam in every tin bucket in every bailiwick.

But to consider the proposition seriously, the Britisher has had a plan of this sort in the back of his knightly head for many a long day and has, until very recently, hoped for a state subsidy in connection with his scheme. Now, however, he has dismissed this possibility and turned to the people of London and the large provincial centers, (having some 150,000 individuals who faithfully attend performances) and asks of them a yearly subscription of ten shillings each for five years.

In American money this would amount to something like \$2.50 a year, the approximate price of admission for standing room for one performance at the Metropolitan. This, he says, will insure five seasons of opera at a cost of 60,000 pounds each season and will thus make possible the establishment of a permanent orchestra comprised of eminent artists.

If the scheme does not work in England, Sir Thomas plans to try it on the United States. But if he does, he will have to think of some other illustration, equally graphic, though less alcoholic, for these teetotaling states.

GOING into the Metropolitan to hear "Norma," I unexpectedly bumped (almost literally) into a French musician of international reputation whom I had not seen in years. As we exchanged greetings, we were swept along by the crowd and swirled off into our separate sections of the house. But remembering how this artist used to sniff at all that was Italianate in opera, and how he has excelled in interpretations of Debussy, I wondered why he was there. Therefore, seeing him again as I emerged, I determined to satisfy my curiosity.

"What do you think of this?" I asked as I extended a good-night hand.

His reciprocal grasp was cordial; his smile open and engaging.

"I hope," he answered, "that I shall see you again soon."

JOSEPH SZIGETI voices the sentiments of many and many a concert reviewer when he says in a recent interview

Szigeti Rushes that there are too many In Where Critics concerts. Szigeti bewails the apparent futility of Should Not Tread any and every artist appearing before any kind of a public simply because "a teacher wants pupils, a manager wants an artist's name mentioned, or somebody else is rich enough."

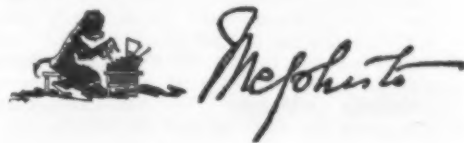
The critic laments with him, especially on the days when there are twelve or fifteen concerts to be visited. But the critic stands on uncertain ground.

Mr. Szigeti wants to know what excuse there is for twenty percent of the concerts given nowadays.

We want to know what excuse there would be for music critics without them?

Mr. Szigeti is safe in wishing one-fifth of his artistic confreres back in their home towns.

The purveyor of the smart word in music columns had better remember the source of his bread and butter, and open his mouth only to receive those useful commodities, broods your



A Strong Plea for a NEW ORCHESTRA

Subtle Factors Seen at Work on Symphonic Group to Remould It Nearer to Modernists' Desire. Small Ensemble Visioned as Ideal for Future Development.

By DANE RUDHYAR

AMONG the various changes which ultra-modern music, or as we call it often now, the "New Music," has brought out in the wake of its dissonances, perhaps the most significant change and at the same time the most apparent change has been the progressive transformation of the orchestra.

Truly the big orchestras playing in large auditoriums and made possible by the patronage of the wealthy have remained practically unchanged, merely adding a few more players to their ranks on the rare occasions when some of the most modern works are performed; but then such big organizations, critically close at times to becoming symphonic factories, to "Fordizing" music under the hands of overworked and in many ways handicapped leaders, cannot be taken as representative of what is taking place in the vanguard of the musical culture, though unfortunately they alone seem to dispense full recognition on the weary pioneers.

We must understand that all cultural vanguards represent always a minority. The big orchestras are unavoidably majority-organizations, the cost of their maintenance being tremendous in order to surmount these difficulties it was found necessary to constitute groups by means of which this minority-vanguard would be able to express itself which would make it possible for the new composers to have their works performed, that is, actually incarnated in sounds before an audience willing to experience unfamiliar tone-combinations. Thus were constituted in America: Pro Musica, the International Composers Guild, the League of Composers, the New Music Society of California and a few other more recent organizations.

The practical, economical value of such group-organizations, however important they may have been—especially in impoverished Europe—reveals only half of the motives which inspired their formation. What counted as much was the fact, even if often but sub-consciously grasped, that the big orchestra with its rigid and set scheme of instrumental families, with its members hired by the year also, did not offer an adequate vehicle to the requirements of the New Music. And I venture saying that this discrepancy will become more and more patent as the New Music overgrows the transition period and fully realizes both its message and its basic elements, the discrepancy that is between the new life and the old instrumental orchestral Substance.

Some Aspects of the Orchestra

The big orchestra is too ponderous, too rigid and too costly to be an instrument of progress. The musical revolution of these last thirty years was made possible chiefly, because the Piano offered to all composers an easy field of tone-experimentation. The synthetic chemistry of new tones cannot proceed unless a small and easily handled tone-laboratory or alambic is at the disposition of the composer. Perhaps some new electrical instrument will be invented which will lead us to a further extension of music, especially if the evils of a fixed key-board and unchangeable tuning are overcome in it.

In the mean time, however, the smaller so-called Chamber Orchestras have come with their ever-shifting instrumental combinations and their wealth of hardly explored tone-colors. The result has been a very individualistic and anarchistic situation. There have been too many combinations which had no value save that of originality at any cost or that of technical difficulty overcome. But underneath such chaotic attempts one may easily discern some definite direction of endeavor, and perhaps a lucid and universal goal. This goal is what I would call the as yet unrealized New Orchestra.

The process is very similar to that which took place and is still taking place in the theater. There also we find the Little Theatre movement originating as a protest against the commercialism of the regular stage. The Little Film movement is

hardly begun as yet; but it has become a desperate need; and it is bound to mean also the organization of minorities and eventually the revelation of the new film.

But however, this may be and returning to the present orchestral situation, ever growing tenser and more difficult, economically and esthetically, let us not forget that the big orchestra of to-day was the New Orchestra of a century ago. Berlioz and Liszt were the founders of this orchestra, which Wagner, Strauss and now Stravinsky and the Varèse of "Amériques" have developed to the extreme.

The important point to consider is that this Romantic orchestra while it added con-

ent aspect and become a sort of cooperation, of soloists, an association of obedient anarchists. This which was already so evident in "Nuages" became still more obvious in Schoenberg's "Pierrot Lunaire" and other contemporary works of a similar type.

The Little Orchestra

The type of orchestra which we define as the Little Orchestra, is featured in such organizations as the International Composers Guild and others. This Little Orchestra is a group—more or less coherent, often rather incoherent because of the unavoidable lack of rehearsals—of soloists,

emerged the melodic lines sung by other instruments (strings, woodwinds, brasses etc. . . .)

The Modernist Path

Now we see already a few composers working in this direction. Carlos Salzedo insists on using a large ensemble of harps as the foundation of the orchestration. Henry Eichheim brought from the Orient the idea of large choruses of gongs, bells, etc. . . . Edgar Varèse attempts to produce a not altogether dissimilar effect of sound continuity and undifferentiated rhythmic vibration through the use of a great number of percussion instruments. And I personally believe that perhaps the most satisfactory and most practical means of creating such a "sea of sound," such a continuous sustained resonance, is to add to the few solo instruments a group of three to five or more grand pianos used in a strictly orchestral-harmonic manner with no attempt at solo expression.

When I brought forward such an idea some ten years ago, I was welcomed with much laughter. Some orchestra leaders scorned my scores containing three piano parts adding with indignation that "it would look too ugly on the stage!" Then Stravinsky came forward with 4 pianos in the "Noces" and the opposition became more discreet. But Stravinsky does not use his 4 pianos as a foundation of resonance. He considers them as mere percussion instruments, demanding from them mostly staccato effects; whereas the true message of the piano is revealed to me in that unique thing in pedal, which allows the synthetic blending of resonances. When my work "The Surge of Fire" scored for 3 pianos and 4 woodwinds, 3 brasses, 1 percussion, 7 strings was performed by the New Music Society of Los Angeles (Oct. 22—1925) some persons remarked that it had seemed to them that the sound was coming from all sides of the hall, in other words that it enveloped them.

A New Experiment

May I be permitted to quote from one who attended the performance:

"The three pianos were used as ensemble instruments and without hearing one could hardly believe in the perfection of their blending with the other orchestral instruments. The piano is more native in such a position than as a solo instrument and if we hear much more of this subordination of the piano to the exaltation of a musical idea we will lose our taste for piano concertos entirely."

Yet, ever since, some of the best known European orchestra leaders in Eastern States have condemned the score because of its faulty instrumental balance, because "it could not be played and would not sound well!" Just as the anarchistic and individualistic tendencies are developing in the Theater; just as the creation of new things in films is bound to come; so the trend will see a new orchestra emerge along the lines described.

But whether harps, percussion instruments, gongs or pianos will be asked to provide for the need of sustained resonance, the main point is that there is such a need for tone-homogeneity. And it does not mean that the principle of the soloists' orchestra is to be abandoned or that a free instrumental polyphony will disappear, but that such a polyphony or co-ordination of tone-masses, will find themselves not only balanced but fully harmonized in the great, deep root-resonance of the "sea of sounds", as, let us say, free individuals find themselves united by the power of a common love and collective urge. Thus will be born the New Orchestra.



A Well Balanced Small Orchestra (Mr. Barrere's Little Symphony)



Dane Rudhyar

siderable material to the Classical orchestra of Mozart and Haydn, did not really change its basic foundations. It altered the balance of the orchestral families, but not the substance of the tones; for it is still theoretically based upon the string instruments, though brasses and woodwinds are ever more insistently clamoring for supremacy. The most that happened was that the three families were considered as equals. The orchestra as a result has become a "balance of powers," which means that the foundation and tone-unity of the orchestra has disappeared; in the same way in which the European "balance of powers" means the failure of Europeanism.

The typical XVIIIth century orchestra was not a balance of instrumental families. It was essentially a string ensemble out of which would emerge melodic lines or accents given to brasses or woodwinds. It had thus a unity, a basic homogeneity of tone-substance. This tone-substance was characteristic of the musical culture of that period and expressed in a strictly tonal manner its civilization. One must realize for instance, that string instruments are almost the only ones on which all modulations can be performed in true natural intonation without having recourse to the criminal method of equal temperament.

This tone-homogeneity became lost in the much extended Romantic orchestra, except perhaps in Wagner who had the supreme power of building his orchestral structures as consistent masses of tones, followed in this respect by Scriabin. But with Debussy we see the orchestra take an entirely differ-

ent aspect and become a sort of cooperation, of soloists, an association of obedient anarchists. This which was already so evident in "Nuages" became still more obvious in Schoenberg's "Pierrot Lunaire" and other contemporary works of a similar type.

Whether such a dispersion of the tone-substance is to be praised or condemned is a problem which may be differently solved. While Ravel's orchestrations for instance are marvels of technical virtuosity, they seem to lack utterly the simple power which moves and compels. They dazzle the senses, but the superficial enjoyment incapacitates us perhaps for the deeper revelation. May we not prefer the austerity of monolithic

and homogeneous constructions?

The XVIIIth century found a basis for orchestral homogeneity in the string instruments used in mass. The string resonance welded all the other instrumental tones into one great complex vibration. The blending was, I believe, most imperfect because of the character of the string resonance; yet the principle of homogeneity was there.

Can we not conceive of a new orchestra in which the homogeneity of tone-substance would be produced by other type of instruments whose resonances would be fundamental, sustained and enveloping? Indeed we can. And we need only look at the musical past to discover the answer. In Egypt, the basis of tone-homogeneity in the orchestra was produced by dozens of harps, large and small. In Asia, from China to Java, it was dependent upon gongs, bells, litophones etc. . . . All sorts of instruments giving sustained resonances, producing a continuous "sea of sound" out of which

WORDS AND MUSIC

TRAVEL is undeniably broadening. If this department had not spent a week end in Boston, for instance, we would never have known that the Boston traffic policemen are illuminated by spotlights at night. One of them stopped our taxi with a gesture and pose that made him look like Wotan in modern clothes, standing in a stage moonlight. If he had only taken a bow, one might have imagined himself at the Metropolitan.

* * *

BOSTON really has a book censor, by the way, and he really does go about banning things. *Vogue*, for some mysterious reason, is on the Index at present, according to several of the bookshops, and has to be bootlegged in the most terrific secrecy. The Winter Garden Show is a big hit.

* * *

SIX New York music critics burst into tears upon having had read aloud to them the following paragraph from one of the Boston Sunday papers: "This is to be a busy week for the musical reviewers. Tomorrow night there are three concerts and an opera to be covered. Tuesday there are three concerts."

* * *

ONE of the hotels provides a radio in every room. By turning a switch the guest can listen to his choice of two programs throughout the day's broadcasting hours. An idle Sunday evening spent with the earphones brought the following grist to our particular mill:

A jazz orchestra.

Another jazz orchestra.

The exact time.

An exciting chapter in the manufacture of a prominent cigar, with the promise of a further installment next week.

A jazz orchestra.

A radio playlet, which was even more terrible than it sounds.

A cellist playing Raff's Cavatina.

A concert by Beniamino Gigli (the announcer referring to him breezily as Benny AMina Geely). By careful timing and manipulation of the switch one was able to intersperse Mr. Gigli's numbers with a local minister's comments on the New England flood, in place of the usual station announcements. Thus: "These forces of nate-yure! my friends"..."Donna e mobile"..."And we may all derive a lesson from"..."O sole mio." Much more interesting that way.

The exact time again.

Another cellist playing Raff's Cavatina.

A jazz band playing Raff's Cavatina.

A jazz band.

* * *

Raff's Cavatina looks like a hit.

* * *

I wonder why nobody thinks of broadcasting a jazz orchestra.

* * *

IF it had not been for the Boston visit, we should probably never have seen the film version of "Les Misérables" which has been running in New York for several weeks. Made in France, by a French company, it is a striking example of how good a film can be when it has the advantage of good acting and a director with sense enough to follow a good story. The lighting is bad, but the acting is so good that it doesn't matter. The exterior scenes, being real France and real Paris, are almost as good as the more expensive Hollywood sets.

It is billed as a Universal presentation, but Universal supplied only the titles. Observing one close-up of a revolutionary poster, one noted with interest that Cheltenham Bold was evidently a favorite type-face even in the days of Louis Philippe.

One would hardly need to be told that the scenario and direction were a product of France and not of Hollywood. For one thing, the handsome young Marius, after being carried unconscious through the sewers of Paris by his rescuer, Jean Valjean, actually emerges with his face dirty and his hair mussed up. The end of the picture shows Jean Valjean dying in the arms of his adopted daughter and her sweetheart—which, as any Hollywood director would tell you, is all wrong.

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NEW YORK, NOVEMBER 19, 1927

It leaves the audience with an unpleasant suggestion that people actually die, and denies them even the consolation of a final fadeout of the two lovers. The right, or Hollywood ending, would run about as follows:

* * *

SCENE 9,462: A garden, including marble statues and a swimming pool.

TITLE: BUT SOON THE SCOWL OF WARFARE GAVE WAY TO THE LAUGHTER OF PEACE.

HALF LONG-SHOT of Jean Valjean, accompanied by a Russian wolfhound, approaching up a wooded path, leaning on a cane.

CLOSE-UP of Jean Valjean shading his eyes and smiling.

CLOSE-UP of dog barking.

LONG-SHOT of Cosette and Marius sitting by swimming pool in swimming suits.

HALF-LONG-SHOT of Jean Valjean walking toward them. They spring up to greet him.

CLOSE-UP of group. As Jean Valjean reaches them, a child of three years emerges from the swimming pool and climbs up his trousers. He looks down and smiles.

TITLE: "MON PETITE COSETTE."

CLOSE-UP of group, Jean Valjean with child sitting on his shoulder, Cosette and Marius on either side of him, looking up at child and smiling.

TITLE: AND SO TO EVERY MAN IS IT GIVEN IN THE EVENING OF LIFE TO REAP RICH HARVEST FROM THE SEEDS OF HAPPINESS WE HAVE SOWN IN THE MORNING.

FADEOUT (Orchestra plays "La Marseillaise").

DEEMS TAYLOR.

IT is typically American that Max Reinhardt is sued for a \$1,000,000 the minute he steps on our shores to show what he can do in the realm of dramatic and musical productions. The good Herr Doktor may or may not be violating some previous contract. It doesn't matter much because in these cases we notice that the man who swings the wicked injunction seldom gains his point after the event he is trying to hamper has taken place.

To be:

- Entertaining and understandable from cover to cover.
- Incorruptible in reading matter and trustworthy in advertising.
- Accurate in the presentation of facts and unbiased and authoritative in the expression of opinion.
- Fearless and uncompromising without being intolerant.
- Patriotic without being provincial.
- Hospitable to all honest criticism, favorable or adverse.

THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

AT the Metropolitan's dress rehearsal of "Norma" last Sunday there were a few empty seats... (the usual attendance at these private showings is about 100). . . . Tenors Martinelli, Kirchhoff, Tokatyan and Rudolph Laubenthal came to hear Tenor Lauri Volpi sing. . . . They seemed cheerful enough after the performance.

One thing about "Norma"—there are plenty of good fat parts for the claqué.

* * *

IN the foyers—Maestro Gatti-Casazza (who via interpreters each year informs the press that he "speak li'l Eengleesh") argues violently with Critic Olin Downes of the *Times*. . . . Mr. Gatti's English was better than Downes. . . . Ponselle's work evoked applause (officially forbidden) at the dress rehearsal.

* * *

BILLY GUARD intimated there was a reason for the production of "Violanta" but our scouts have failed to find it . . . don't send the children to "Haensel and Gretel. . . . Go there with them . . . the finest production of the opera season to date. . . . Grenville Vernon, through Payson and Clarke, has issued his new book "Yankee Doodle Doo," a gay collection of early American ballads (the first collection of its kind). . . . The Art Centre recently exhibited a decorative silk fabric crowded with jazz figures and musical instruments all designed by John Held, Jr.

* * *

IT is vaguely rumored about the *Herald-Tribune* that Lawrence Gilman is going to write an article on Wagner . . .

When a celebrity lands in New York he gets the keys to the city, a subpoena or an injunction. Max Reinhardt got the latter last Monday . . . in a \$1,000,000 suit. . . . Signs of the times—artists who have appeared in New York motion picture houses recently: Matzenauer of the Metropolitan, Anna Case, Werrenrath, Albert Spalding, Lucille Chalfant, Toscha Seidel and others, and Mary Lewis on Sunday.

* * *

W. J. HENDERSON in last Saturday's *Sun* had some stern words for Mme. Jeritz's acrobatics in "Violanta." . . . The remarks (which contained plenty of calories) were worth framing. . . . Two more performances of "Violanta" and the stage will have to be buttressed. . . . In Korngold's day women were housewreckers. . . . Mr. Lauri-Volpi, a tenor at the opera house, refused to have his picture taken as Pollione in "Norma," . . . this an event unprecedented in the annals of operatic art. . . . Richard Stokes and his able henchman, N. S., are cooking up a warm musical column in the *Evening World*. Four pianists were roasted and two sopranos were fried to a crisp in their oven last week. Freddy Sard of the Schubert Something or Other Committee has written several letters this Fall . . . we have met half a dozen jaded concert goers who look twenty years younger, having heard Emma Calvé at Keith's Palace Theater last week. . . .

* * *

ETHEL LEGINSKA is conducting a matinee performance of "Madama Butterfly" with the San Carlo Opera Company Saturday. She is overlooking a conducting bet at The Roxy Theatre, where they have a disappearing platform . . . Dimitri Tiomkin, alleged musical rebel, says that music is "the organization of sound toward beauty," which is much the same as saying that music is music because it is musical.

* * *

EDDY BROWN'S QUARTET had a nice poster out for their Thursday morning concert at the Ritz Carlton . . . "First program, November 17th, HAYDN - WHITHORNE - BEE-THOVEN" . . . The three immortals. . . . Dr. John McCormack will wear his title officially the week before Christmas when the National University of Ireland with headquarters in Dublin confers the degree of doctor of music upon him. . . . Bamboschek and Paul Eisler are monopolizing the conductor's stand at the Metropolitan's Sunday night concerts. . . . Carlo Edwards is sprinting around the opera house boxes these days with a fast lenz camera getting good snapshots of the performances. . . . Somebody opened a window in Carnegie Hall last night and five women fainted.

HOLLISTER NOBLE.

EUGENE GOOSSENS DISCUSSES CONDUCTING

Teaches The Art At Eastman School of Music

Perfect Technic Essential
for Clear Style

PERSONALITY, which can only be developed from natural endowment, and not musicianship, which may be acquired, is the essential quality for success in conducting an orchestra, according to Eugene Goossens, conductor of the Rochester Philharmonic, who is also teaching conducting in the Eastman School of Music, Rochester, N. Y.

"A true flair for conducting depends first on something which cannot be taught," said Mr. Goossens in an interview given to MUSICAL AMERICA. "This is the capacity to inspire players with personal thought and feeling, something which we call magnetism and assertion of personality—this must precede technic. I mention this quality first, for upon it is conditioned the result which a teacher of orchestral conducting may hope to achieve from any student."

"Great conductors like Richter and Nikisch, under whose batons I played in early days, were not only superb musicians, but brought to their work a personality not to be acquired through any teaching. And, in passing, let me say that the best school I know for future conductors is continuous playing in orchestras conducted by men such as those I have named. Experience of this type is a schooling the classroom cannot ever wholly provide."

Strict Modern Demands

"I wish to state positively that I believe a perfect technic is an absolute essential to success in conducting; more an essential today than it ever has been. There was a time, in England at least (where I know conditions best) when sound musicianship alone was considered sufficient qualification for assuming the conductorship of an orchestra; when composers of standing and executants of music were given conductorships. It is not so now, nor can it ever be again. Modern music demands of the conductor a technic so rigorously accurate that success in this métier is inconceivable without it."

"I hold that the primary motive in teaching a class in orchestral conducting is to help students acquire this technic. It is not intensive study directed toward interpretation or score-reading upon which I lay most stress, but rather on 'mastery of the stick,' let us say colloquially. No young and inexperienced musician, whatever be his scholastic acquisitions and sensitive feeling for music, will face an orchestra for the first time without experiencing the tyranny of the stick. Until practice enables him to throw off this tyranny; until the stick, which at first is likely to seem to him as bulky as a flagpole, becomes a part of his mechanism, like his hands and fingers; until, like his members, that stick does its work un-



EUGENE GOOSSENS

der subconscious impulse, the inexperienced conductor will not easily and successfully conduct.

Automatic Control

"Here we arrive on definite ground. Proper methods of holding the stick, complete muscular relaxation and a drill sufficient to make hand and arm muscles and muscular reflexes automatic, constitute something that can be taught. The control of an automobile may serve as an illustration. When a sudden stop is required, there is no time to concentrate attention on the brake-lever and its handling; attention centers on stopping, and subconscious action achieves the stop. That is the condition that must be developed in handling the

baton by a conductor who goes equipped to his work.

"There is more to this. Our orchestras today are made up of competent, experienced musicians, who are accustomed to obey the indications expressed by conductors through beats; an indecisive, inexpressive, erratic use of the 'stick' will not be accepted by good orchestras. This is particularly true when a fine performance is demanded of an orchestra in such works as Stravinsky's 'Sacre' or Debussy's 'Iberia'; as the complexities of modern writing demand a beat that is an intelligible guide to the conductor's idea of how the music shall be played. Orchestras know very well when they are confronted by intelligent and intelligible direction."

Sound Musicianship Alone
Qualification of Conductor

"Then there is that matter of first importance—attack. Many an orchestra attack has been ragged because of an indecisive beat. Richter once said that the hardest thing to do well is to start an orchestra, the next hardest to stop it! The vast importance of the 'down-beat' is another thing to be insisted upon. Style, flexibility, relaxation—these are requisites. Without flexibility and relaxation, (accompanied by rigid time-sense, of course), a man called upon to direct five or six operas or ballet performances in a week, or to conduct a series of nightly concerts over a period of ten weeks, as Sir Henry Wood does, would be a physical wreck. What flexibility means to a conductor can be imagined by studying the changes in time and rhythm of a modern score, and here comes the need, too, of that 'automatic' use of the stick of which I spoke. The beat must be an unconsciously mechanical means of expression."

Begin With Fundamentals

"In my classes I begin in quite a rudimentary way to get at fundamentals. Each member of the class is instructed in the technic of the stick and its handling; the beat of various rhythms becomes a matter of drill. In massed classes, the students are required to beat 'tempi' dictated by the instructor. Then follows score-reading, the music being played under the direction of the students in a four-hand or eight-hand piano version. Here the student finds an opportunity for the expression of his individual interpretation. Later, we make use of the student orchestra of the Eastman School for practical experience in conducting."

"A conductor must be more than a technician; he must be capable of drawing the best from his players. The orchestra is a very sensitive and human machine, and the orchestral players of today are intelligent and highly skilled musicians, prepared for expert service. Antagonism of orchestras by conductors spells disaster. If the orchestra does not give the conductor what he wants at first, he must exercise all the patience and skill at his command to obtain it. Often a little time spent in finding new ways of making himself understood secures what a conductor wants, and at the same time strengthens the co-operative attitude of his players."

"And so, with the proper natural endowment as a prerequisite, I hold that the technic required to equip an orchestral conductor is a vital feature of training, and in some degree similar to the technic required for an individual virtuoso performance. Moreover I believe that a conductor, having the personality and the technic to enable him to secure a fine instrumental performance, has rightfully a status in music akin to that of the virtuoso."

"Till" Visits Denver

Symphony Gives First Local Reading of Strauss Work

DENVER, Nov. 16.—The first local performance of "Till Eulenspiegel" was given by the Denver Civic Symphony recently in the Auditorium, under the baton of Horace Tureman.

The program, the first in the pair that opened the year's series, was also made memorable by a particularly impressive reading of Beethoven's Fourth Symphony. Other orchestral numbers showing the progress Mr. Tureman's players are making were Dvorak's "Husitska" Overture and the "Peer Gynt" of Grieg. The soloist was Blanche Da Costa, who sang the scena from "Der Freischütz" in an artistic manner.

Lawrence Tibbett made his second appearance in Denver at the City Auditorium Monday night, Oct. 31, under the management of Robert Slack. Mr. Tibbett sang numbers by Handel, Brahms, Wagner, and a few of the modern writers.

B. P.

American Singer to Make Philadelphia Debut

PHILADELPHIA, Nov. 16.—The Philadelphia Civic Opera Company, of which Mrs. H. M. Tracy is general manager, will stage the American debut of a native singer, who has won praise in the principal opera houses of Italy, when Pauline Lawn, soprano, appears as *Santuzza* on Dec. 8 at the Metropolitan Opera House. Miss Lawn was heard in the spring at a private audition in the home of Mrs. Herman V. Hilprecht, honorary vice-president and chairman of the women's committee of the Civic Opera, by a jury of musical Philadelphians, who were unanimous in the decision that her debut should be sponsored. Through the generosity of Mrs. Hilprecht and her son, W. Attmore Robinson, arrangements have been made, and Miss Lawn, who returned to Italy to fulfill engagements, will return early in December.

W. R. M.

Ballot for Concerts

Indiana University Chooses Attractions by Vote

BLOOMINGTON, IND., Nov. 15.—The first of the two Indiana University orchestral organizations, composed of forty members and conducted by Winfred Merrill, dean of the Music School, will give the Christmas program at convocation, Dec. 14.

The University Chorus has an enrollment of 125 members who are studying "Messiah" to be presented in January. Douglas Day Nye, director, reports the increased popularity of the University glee clubs. J. L. Geiger is organizing the Girls' Glee Club, which will make a trip through the state in spring.

The music series, selected by ballot, includes: The Cleveland Orchestra, Nov. 17; the Flonzaley Quartet, Dec. 8; Harold Bauer, Jan. 20; Russian Symphonic Choir, Feb. 10; Florence Austral, March 8; and Jascha Heifetz, April 18.

Ernest Hoffzimmer, of Berlin Stern Conservatory of Music, is now head of the piano department

H. EUGENE HALL.

New Review Appears in Paris

PARIS, Nov. 5.—The first number of the review, *Musique et Musiciens*, edited by Les Amis de l'Opéra, has appeared. The object of this group, founded in 1911, is to play not only the chief works of well-known musicians, but to also present less familiar compositions.

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LHEVINNE



STIRS NEW YORK AUDIENCE

New York Herald Tribune—October 31, 1927

"Suddenly comes that inimitable surge of emotional appreciation which makes itself felt in a moment of silence, followed by applause which has in it the unmistakable quality of the ecstatic. Further impulse sends hundreds swarming to the footlights at the concert's end.

"Mr. Lhevinne's fabulous fingers seemed to whisper their message throughout his long engagement with Chopin. In spite of their hushed quality, however, the Chopin pieces were the finest evidence of his genius. They were little marvels of crystalline perfection. Each of the six Preludes was punctuated at its conclusion by spontaneous sighs of satisfaction from an enraptured public.

New York Times—October 31, 1927

"Mr. Lhevinne's program was for the most part composed of pieces in contemplative mood by Chopin, Medtner and Liszt. He played them with more than his customary warmth and singing tone. A large audience applauded the artist vociferously, demanding and receiving many encores."

New York Evening World—October 31, 1927

"A capacity audience recalled the pianist again and again and again to the present day concert grand, where he gave generous extras to a program that made enormous demands upon him, but none that he was not able to discharge in superb fashion."

New York World—October 31, 1927

"Josef Lhevinne, technician extraordinary and pianist of unusual competence, began what threatened to become an exclusive Chopin recital in Carnegie Hall last night, but lapsed into Liszt at the end. The "Butterfly" study was one which he played twice; he was weary indeed when the packed house of hero worshippers let him rest until the second group."

New York Telegraph—October 31, 1927

"It is rare that a reviewer is willing to say (that is, of course, with any real sincerity) that he is waiting to hear the artist at his next recital. But Mr. Lhevinne certainly kindled that feeling in this reviewer."

MANAGEMENT

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AMPICO RECORDS

Garrison Finds American Singers Occupying New Place at Metropolitan

MABEL GARRISON, who sang representative songs of six nations on the afternoon of Armistice Day—Nov. 11—at the reception which the New York City Federation of Women's Clubs gave for the Society of Foreign Consuls and their wives, expressed gratification at the change in the attitude at the Metropolitan Opera toward American-born and American-trained singers, a change noticeable even in the two years she has been on a concert tour of the Orient and the capitals of Europe.

"When I was engaged by Mr. Gatti, I was unknown to the New York public and had to wait my chance at the Metropolitan," said Miss Garrison. "I had to content myself in the beginning with minor rôles—which gave me the chance to make good. The opportunity to sing the principal coloratura rôles in 'Lucia,' 'The Barber of Seville,' 'La Sonnambula,' and 'The Magic Flute' came to me only because I was prepared to step in in an emergency—and prove then that I could make good."

The first time Miss Garrison sang in "The Magic Flute," she took the staccato aria of the *Queen of the Night* in its original key which carries the voice of F, above high C. Sopranos usually transpose this aria lower.

"This year's Metropolitan will see the debut of nine singers of American birth, many of whom have also had their training in this country. And the best of it is that they begin with good rôles. They no

longer have to climb the ladder from the bottom.

"The American trained voice, all American musical art, in fact, is received abroad with respect, even enthusiasm," continued Miss Garrison. "I learned this first when I made my debut in London under Walter Damrosch and the New York Symphony in 1920. I have been reminded of it again during the world tour which I have just concluded."

Miss Garrison gave, at the Armistice Day reception, two groups of foreign songs. They were:

"Cant de la Verge," from an old Spanish mystery play; arranged by Kurt Schindler; "Das Zerbrochene Ringlein," German folksong; "Heffle Cuckoo Fair," Martin Shaw; "Chanson de Marie Antoinette," Adapted by Myron Jacobsen; "Hana No Uta," Japanese Folk-song-Yuji Ito; "I Battitori Di Grano," Italian—arranged by Geni Sadere.

Miss Garrison sang with the clarity of enunciation in each of the foreign tongues which so often is hoped for and so seldom found. The purity of her tones, always in evidence, was particularly noticeable in her interpretation of the "Cant de la Verge." She received an ovation from the audience and was gracious in supplying encores. George Siemmon, Miss Garrison's husband, played accompaniments whose general excellence did not go unnoticed by the auditors.

H. H.

San Antonio Faculty Members Give Concert Public School Teachers Honored at Club Reception

SAN ANTONIO, TEX., Nov. 16.—The San Antonio College of Music introduced new faculty members at a recent recital in the college auditorium. Delphine Klockman, sang a Handel aria and the Shadow Song from "Dinorah." Mamie Sue Halbrook of the piano department played numbers by Bach, Chopin and Steinfeldt. John M. Steinfeldt, Jr., was heard in violin numbers by Wieniawski, Pugnani-Kreisler and Sinding. Cecile Steinfeldt Satterfield gave an artistic performance of Chopin works and of Steinfeldt's Suite for piano, "Romantic San Antonio."

Music teachers in the public schools were guests of honor at the annual reception given by the Tuesday Musical Club, Nov. 1, at the St. Anthony Hotel. The program, furnished by the teachers, contained songs by the Teachers' Chorus, directed by Lulu Griesenbeck, supervisor of music in public schools; and solos by Violet Pfeil, Lillian Spellessey, Frances de Burgos, Maurine Johnson, Inez McKinney, Getrude Berry, Ann Carsner. The accompanists were Lucy Banks and Luise Thulemeyer.

Sing Cowboy Songs

Oscar J. Fox, composer and arranger of cowboy ballads, was honored at a musical evening termed "a roundup" on Oct. 29. This was arranged by the San Antonio Music Teachers' Association, of which Hugh McAmis is president, and was held in the Menger Hotel. Cowboy songs were sung in costume by a quartet made up of William Irby, Judson Phelps, Cuthbert Bullitt and Milton McAllister, with Mr. Fox as accompanist. Old time ballads were given, also in costume, by another quartet—Betty Longacre Wilson, Mrs. Roy Lowe, William Turner and Howell James, with Frederick King as accompanist. The Junior Orchestra, with members selected from Brackenridge and Main high schools, played under the direction of Otto Zoeller.

GENEVIEVE M. TUCKER.

Salzinger Sings in Cleveland

CLEVELAND, Nov. 16.—The newest member of the faculty of the Cleveland Institute of Music, Marcel Salzinger, baritone, made his Cleveland debut in a concert at the school last week. He offered a well diversified selection of songs, ranging from "Un certo non so che" by Vivaldi, through music by Haydn, Donizetti and Brahms, to Respighi and Saint-Saëns songs. Cleveland will have its first chance to hear Mr. Salzinger in opera this winter, or early in the spring, when he will present his opera classes and will sing with the students.

Course in Long Beach Presents Thomas Recital Baritone Sings Numbers by Accompanist, Eric Zardo

LONG BEACH, CAL., Nov. 12.—The second concert of the Philharmonic Course was given by John Charles Thomas, baritone, assisted by Eric Zardo, pianist, in the Municipal Auditorium on Nov. 4. Mr. Thomas sang songs by Franz, Grieg, Brahms, Pergolesi, Leoncavallo, Duparc, Moussorgsky, Massenet, Leoni, Bridge and Curran. Two songs by Mr. Zardo, "The Island," and "I Want to Hear Your Footfall," were well received. Mr. Zardo played his own Eveningtide," in addition to Chopin and a Liszt number. The Philharmonic course is managed by L. D. Frey.

Massenet's "Werther" was dealt with by Dr. Frank Nagle in a lecture-recital before the Opera Reading Club on Nov. 3. The soloists were John Claire Monteith, Evelyn Stone, Eloise Horton Kirkpatrick, and Dan Gridley. Mr. Gridley is soon to leave for New York to coach with Frank La Forge. Ethel Willard Putnam spoke on "The Function of Rhythm" before the study section of the Woman's Music Club on Nov. 2. Illustrations were given by a double quartet of women's voices, led by Nina Wolf Dickinson, accompanied by Ann Meservy. Piano numbers were played by Edna Schinnerer and Mrs. Otto Bayer.

A benefit recital was given by Phyllis Jones, twelve years old and a piano pupil of Abby De Avirett, in the Hotel Virginia, Nov. 3. Ruth Burdick Williams, soprano, with Elizabeth O'Neil, at the piano, assisted.

ALICE MAYNARD GRIGGS.

Church Musicians Choose Officers

LOS ANGELES, Nov. 12.—Officers for the ensuing year of the Federation of Church Musicians were elected at a recent meeting, held at the Beck-Crain Studios. S. E. Harvout was made president; Mrs. W. E. Mabee, vice-president in charge of hymn contests and festivals; Grace Arnold, vice-president, in charge of meetings and programs; vice-president, in charge of radio programs, Anne McPherson; vice-president, in charge of circulating library, E. L. Falls; recording secretary, Ruth Patterson Miller; corresponding secretary, Mrs. F. M. Brown; treasurer, C. W. Hamilton. W. D. Allen was placed in charge of the newly formed publicity department.

Homer Visits Santa Ana

SANTA ANA, CAL., Nov. 12.—The Ebell Concert Course opened Nov. 4, with a concert by Louise Homer, before a capacity audience in the High School Auditorium. Katherine Homer accompanied.

LUCCHESI

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BERLIN—A thoroughly bewitching and delightful artist whose soft medium register and whose high notes we have enjoyed to the utmost.—LOCAL ANZEIGER.

BERLIN—Lucchese sings *Rosina* with charm and stupefying vocal art.—BERLINER TAGEBLATT.

BREMEN—Of the guest-artists, first prize must undoubtedly go to Lucchese who gave us a *Rosina* of such wonderful voice, musical assurance and virtuosity as to put in the shade all her German rivals.—BREMEN NACHRICHTEN.

HAMBURG—The *Rosina* of Lucchese was an exquisite piece of work. She overcame all the many difficulties of her role with great mastery and showed a voice clear and pure as a bell.—HAMBURGER CORRESPONDENT.

LÜBECK—Of the soloists, Lucchese was the star. She was unquestionably excellent and completely conquered and subjugated the public with the clearness and beauty of her upper register and the evenness of her coloratura.—LÜBECKISCHE ANZEIGEN.

HAGEN—Lucchese fully justified the fame that preceded her. It seems as if her voice, brilliant, true to pitch and sweet, knows no limit. It stays always perfectly clear and brilliant also in the most dazzling and dangerous heights and is extremely flexible. Her coloratura work is a real gem! It is ideally certain and pure.—WESTDEUTSCHE VOLKSZEITUNG.

DESSAU—Charming, vivacious and sparkling was Josephine Lucchese. Even the best flute in the world could not have competed with her wonderful voice.—DESSAUER ZEITUNG.

COPENHAGEN—Lucchese possesses the voice of a great artist, one of those voices that we, in Denmark, only know

through the records. She is a foster sister to Tetrassini and her floriture trills and warblings are such as to awaken to great enthusiasm even the most phlegmatic public of the North. Also to the eye she appeared absolutely wonderful.—SOCIAL-DEMOKRATEN.

THE HAGUE—The singer we heard last night is simply great. A gorgeous voice and an art of singing of the highest class. Also her perfect vocalism, her purity of intonation and her masterful control over the staccati were really admirable.—AVONDPOST.

ROTTERDAM—Lucchese's voice is of remarkable beauty and charm and her technique such as to merit universal and unlimited admiration.—DAGBLAD.

AMSTERDAM—Lucchese has a magnificent voice, excellent technique and wonderful agility. She is an artist who can sing lyric songs just as admirably.—TELEGRAAF.

BREDA—The star of the evening was Lucchese whose coloratura ability and technique are well-nigh insurpassable. She sang like an angel. The public was so visibly moved as to reward her with thundering ovations.—BREDA SCHE COURANT.

HAARLEM—The lion's share of the success goes to Lucchese which is a further demonstration of the predilection of the public for real art, supreme art. She is a singer of the very first rank with a voice and virtuosity all too rare.—HAARLEM'S DAGBLAD.

RAVENNA—The excellence of her singing, the great assurance and incomparable ease with which she portrayed her role well deserved the enthusiastic success achieved.—SANTA MILIZIA.

PADOVA—She took the house by storm with her magnificent voice and great artistry. Beautiful, young and vivacious, she well merited the great enthusiasm of the public.—CORRIERE PADOVANO.

PRAGUE—Lucchese has a very beautiful voice and sings with such ease and charm that she conquered her audience from the very beginning of the opera. She looked wonderful. She is a gem whose many colors demand universal admiration.—PRAGER TAGEBLATT.

PRESSBURG—Lucchese is a star. She is a very charming figure of filigrane and of the purest filigrane is her voice. She reaches the highest notes with incomparable mastery and sings like a bird. She is at her best where others fail.—PRESSBURGER ZEITUNG.

NOVEMBER, DECEMBER AND JANUARY IN HOLLAND
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Hertz Gives New and Old Rarities

Friedman and Brailowsky Play With San Francisco Orchestral Forces

SAN FRANCISCO, Nov. 12.—Classic and modern novelties, and Ignaz Friedman, guest artist, attracted a large group of week-end patrons when Alfred Hertz conducted the second pair of San Francisco Symphony concerts in the Curran Theatre on Friday and Sunday afternoons. The program was:

Symphonic Concertante Haydn
For solo violin, cello, oboe, and bassoon
Legend, "Assisi" Wetzler
Piano Concerto in D Minor Brahms

Neither of the symphonic numbers had been heard here before. Soloists in the Symphonic Concertante were Mishel Piastro, Michel Penha, C. Addimando, and E. Kubitschek—all first chair men. They presented this extremely polite musical conversation in delightful fashion, and the orchestra played with assurance.

The Wetzler number was cordially received; its phenomenally successful imitation of bird voices delighted those who like "story-music." It had magnificent moments, but did not leave the impression that it would enjoy long-lived popularity.

Mr. Friedman gave a reading of the concerto that was at once reverential, dramatic, and poetic. Except for uncertainty in the matter of cues, the orchestra gave him admirable co-operation.

First Civic Concert

A capacity audience greeted the San Francisco Symphony and its guest artist, Alexander Brailowsky, at the first of the municipal concerts in the Civic Auditorium on Nov. 1. Not long ago these municipal concerts were known as "pops," and the term referred to the programs as well as to the admission charges. But today the programs might grace any regular symphonic concert, while the popularity of the series remains undiminished.

On this list were the César Franck Symphony, "Strauss' 'Till Eulenspiegel,'"—and Chopin's Piano Concerto in E Minor. Mr. Brailowsky gave a brilliant performance of the last-named work.

Jascha Heifetz gave his second and last recital of the season in the Columbia Theater on the afternoon of Nov. 6 before a capacity audience. The program included the "Kreutzer" Sonata of Beethoven, numbers by Handel, Rameau, Couperin, Bach-Kreisler, Boulanger, Ravel, Debussy, Suk and Paganini. Isidor Achron was admirable both as accompanist and as pianist in the sonata. The concert was under the Selby Oppenheimer management.

Los Angeles Guests

The Los Angeles A Cappella Choir, under the direction of John Smallman provided a program for the first of the Alice Seckels matinee musicales in the Hotel Fairmont recently, singing numbers by Bach, Candlyn, Bossi, Carey, Morales, Christiansen, Schindler, Grainger and Gaines. The Lotus Girls' Trio, consisting of Ruth Somerindyke, Lois Miller and Vera Thompson, with Daisy Sinclair as accompanist, also appeared. Obligati were sung by Blythe Taylor Burns, Joy Kingan and Ruth Somerindyke.

Victor Lichtenstein has begun his annual series of symphony-logues for the Women's City Club on the mornings of Friday symphony programs, when he lectures on the music to be played by the orchestra.

MARJORY M. FISHER.



Sousa With the Bandmasters of the Five Large High School Bands Who Were His Guests at His Concert at Kansas State Teachers College of Pittsburg on October 26. From Left to Right: M. Micheaux, Chanute, Kan.; Charles McCray, Parsons, Kan.; Frank Coulter, Joplin, Mo.; Sousa; Earl McCray, Fort Scott, Kan.; John Burnham, Pittsburg, Kan.

Wisconsin Praise Aroused by Stock

Milwaukee Responds to Popular Tchaikovsky Music.

MILWAUKEE, Nov. 17.—Milwaukee's orchestral season was begun with interest at the keenest pitch when the Chicago Symphony provided, as the main fare of the opening bill, the Fifth Symphony of Tchaikovsky, the symphony that was used for the Chicago opening.

A capacity audience, with even the boxes well filled for good measure, greeted the orchestra and Frederick Stock, its leader, with unrestrained enthusiasm. As has been the case for many years, the course is sponsored by Margaret Rice and the Milwaukee Orchestral Association, of which Miss Rice is executive manager.

The much-loved Tchaikovsky score seemed to blossom into new loveliness under the inspired reading of Mr. Stock. It was a singularly virile performance, with the noble Russian melodies, especially in the second movement, standing out with even more dignity and strength than in the past. There were a number of new players in the orchestra, and certainly they have not detracted from the perfection of the ensemble. On the other hand, the changes appear to be points of strength.

The program opened with the Bach-Abert Prelude, Chorale Fugue, a monumental work of solidity and strength, contrasting splendidly with the later subtleties of Debussy's "Afternoon of a Faun" and the exhilarating "Dance of the Nymphs and Satyrs" by Georg Schumann. The program closed with the Bacchanale and Finale from

"Tannhäuser," which Mr. Stock always performs in a way that brings an ovation for him and for his men.

Schipa Is Magnet

The Civic Concert Association also opened its series with considerable éclat when some 3,500 season ticket holders squeezed into the Auditorium to hear the ravishing tenor voice of Tito Schipa. Due to the fact that the early arrivals get the best seats, with none reserved, the audience gathered early to get preferred positions and stayed late to extract as many encores as possible.

One of the finest numbers of the evening was Schubert's "Du Bist Die Ruh," which displayed Mr. Schipa's lyric tones to the best advantage. An aria from "Mignon" and the Prize Song from "Die Meistersinger" gave Mr. Schipa glorious opportunities to demonstrate his art, and he utilized them to the utmost. Some Neapolitan folk-songs were gems of beauty in the singer's own tongue. French, Spanish, and German songs alike were delivered with consummate artistry. Only English songs are still a little below par for this admired Italian.

Frederick Longas, the pianist, responded admirably to the moods of the singer, and added solo numbers by Spanish writers which were played with typical fire and dash. He harvested plenty of applause of his own.

C. D. SKINROOD.

Schneevoigt Conducts in Los Angeles

(Continued from page 3)

Based primarily upon folk-themes, brilliantly orchestrated, the Overture makes a direct appeal. The colorful passages of the woodwinds and brasses lend a nationalistic flavor and give the work an irresistible flair that make it decidedly enjoyable. The orchestra played it exceedingly well, with a fine regard for contrasts.

Glazounoff's arrangement of the familiar Andante by the older Russian did not fare so well as the composition of his own making. Arranged for strings, it gains richness and variety of color, but seems to add little to the inherent qualities of the work. It gave the string section an opportunity to disclose fine singing tone and proved popular.

The Third novelty was Robert Volkmann's Serenade in D Minor, for strings, with cello obbligato. As a relic from a deep-buried past, (the composer died in 1883) the composition was possibly not without interest, but musically has little to offer the listener today, except a gloomy and foreboding atmosphere. Ilya Bronson did much with the obbligato and solo passages, investing them with their right character of plaintive beauty.

Miss Peterson, lately returned from a year and a half abroad, might have chosen a more grateful work for the display of her considerable talent, than Chopin's First Concerto. Favorably remembered from earlier appearances with the orchestra, Miss Peterson was given a cordial reception and gave a worthy account of her ability on this occasion. Her technic is fleet and she possesses a good command of dynamics and tonal coloring.

Following the concert, Mr. and Mrs. Schneevoigt were the guests of honor at a reception given by Mr. and Mrs. George Leslie Smith and Mr. and Mrs. Judson Claudium Rives at the Rives' home in Westchester Place. The list of 500 invited guests included the names of many persons socially and musically prominent.

HAL DAVIDSON CRAIN.

Bostonians Pay Pittsburgh Visit

Program of Whitmer Works Given by Musicians' Club. Recitalists Appear

PITTSBURGH, Nov. 16.—The orchestral season opened in a blaze of glory when the Boston Symphony, under Serge Koussevitzky, gave two beautiful concerts in Syria Mosque on Nov. 4 and 5.

On Friday evening the program contained the Overture to "Benvenuto Cellini," Brahms' Third Symphony, the Ravel "Mother Goose" Suite, and Tchaikovsky's "Francesca da Rimini." The last-named work had not been played here since March 20, 1908. Saturday afternoon program consisted of Haydn's Symphony in G major, received with acclaim; Loeffler's "A Pagan Poem," and three Wagner numbers, "The Ride of the Valkyries," the Prelude to and Liebestod from "Tristan and Isolde," and the Prelude to "Die Meistersinger." Bernard Zighera was at the piano and Louis Speyer played the English horn in Loeffler's music.

Whitmer Honored

Under the auspices of the Musicians' Club, a program of music by T. Carl Whitmer, Pittsburgh composer, was heard in Carnegie Music Hall on Nov. 7. Mr. Whitmer has been a vital force in promoting civic music consciousness. The committee in charge of the concert included Ralph Lewando, Emil by Gaylord Yost, violinist, and Mr. Whit-Bund, James Philip Johnston, and Max Shapiro.

A sonata for violin and piano was played mer. Mary Jane Paul read a text by George Seibel, to music by Mr. Whitmer. Three orchestral pieces from Whitmer music-dramas were played on the organ by James Philip Johnston. Mrs. F. C. Auhammer, soprano, sang to a violin obbligato by Mr. Yost and Mr. Whitmer's accompaniment. Chester Sterling, bass, and Alta Schultz, contralto, were heard.

The Chamber of Commerce Chorus, under the conductorship of Harvey Gaul, sang two Whitmer choruses for male voices. The final number was the Prologue to the "Choral Rhapsody" for tenor, sung by Norval Brelos and the Chamber of Commerce Chorus.

Other Recitals

Marian Clark Bollinger, pianist, and Martha B. Steckel, reader, gave a joint recital on Nov. 3.

Albert Reeves Norton was heard in an organ recital on Nov. 8 at the P. M. I.

WM. E. BENSWANGER.



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FRANCES NASH

AMERICAN PIANIST

Miss Nash's return to New York for her first recital in two years at the Town Hall on October 25, 1927, was a great triumph for this beautiful artist. A large audience demanded over ten encores and she was acclaimed by press as well as public.

New York Evening Post:

ONE realized that an evening of modern music can be a rare delight when Frances Nash gave a piano recital last night. It seemed that the evening proceeded from one delightful thing to another as Miss Nash went through the five movements of Schumann's 'Faschingschwank aus Wien' with romantic fire toned with exquisite bits of light fancy, and then concluded her program with Albeniz's 'El Puerto' neatly played with a quick decisive rhythm, the tantalizing gypsy movement being brought out with delicate sureness."

New York American:

"Frances Nash gave a piano recital last night and added another excellent chapter to her history of New York appearances. She possesses an uncommonly fine talent and a keen understanding of the method and manner of securing keyboard effects. Her reading of the sonata (MacDowell's Eroica) was broadly effective, dashing brilliant in the dramatic episodes and charmingly tender in the lighter passages. Her readings, in fact, convinced her hearers that her agile and accurate fingers were guided by an intelligent and capable musician."

New York Sun:

"Miss Nash plays with a vigor that many masculine exponents of the pianoforte might envy, and such virility of treatment is certainly an asset in presenting such numbers as Prokofieff's 'Marche' and the allegro of the Schumann piece. . . . The applause was generous and certainly the pianist was deserving."

New York Herald Tribune:

"Her work is both interesting and stimulating. A great many people came to hear her and remained to demand encores."

New York Times:

"She plays with imagination and revealed a commanding technique. Her left hand particularly has an extraordinary power for bringing out inner voices in the music."



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LUMIERE
N.Y.

Muzio Welcomed by Los Angeleans

Heifetz Gives Second Concert and
Other Artists Are
Applauded

LOS ANGELES, Nov. 12.—Claudia Muzio, soprano of the Chicago Civic Opera Company, and Jascha Heifetz, violinist, in his second recital of the season, completed the list of visiting artists last week, both appearing under the Behmer management.

Miss Muzio, long a favorite with Los Angeles audiences, attracted a large audience to the Auditorium on Oct. 29, and was applauded for her singing of a none too formidable program. Unlike some singers rejoicing in their vocal strength, Miss Muzio seems to prefer a *mezza voce*, so much so that one is apt to sense a lack of variety in shading. Her program included "O mio Babbino caro" from "Gianni Schicchi," Pergolesi's "Se tu m'ami," Donaudy's "O del mio amato ben," "Deh vieni" from "The Marriage of Figaro," a group of pretty French songs, the inevitable "Vissi d'arte," an aria by Gomez and songs in English by Watts, Burleigh, Ganz and Lehmann. The number of encores brought the list to twice its original length.

Charles Lurvey was the accompanist.

The magic name of Heifetz was potent to draw an audience that filled the Philharmonic Auditorium for his second concert on Oct. 31.

Use Church As Center

The new First Baptist Church, with its beautiful auditorium and fine organ is fast taking its place as a music center. Under the direction of Alexander Stewart, in charge of music, an interesting series is held on Tuesday evenings. The choir of the Community Church of Claremont, under the leadership of Ralph Lyman, presented an attractive program on the evening of Nov. 1. Choral numbers were interspersed with organ and vocal solos.

Alexander Kosloff, pianist, gave a lecture-recital on Russian music in the Beaux Arts Auditorium recently, playing with artistry. The program included Arensky's "At the Fountain," Balakireff's Polka, a paraphrase on Tchaikovsky's "Eugene Onegin," and works by Bortkiewicz, Skriabin and Rachmaninoff. Vera Kosloff, his sister, assisted in a two-piano number.

May MacDonald Hope, pianist and founder of the Los Angeles Trio, announces a series of chamber music concerts. For the first program scheduled for the Biltmore music room on Dec. 9, Mrs. Hope will be assisted by Xavier Cugat, violinist, and Misha Gagne, cellist. The second program will be a sonata recital, in which Mr. Cugat will be the assisting artist.

HAL DAVIDSON CRAIN.

Stradivarius Portrait

Prints of Miniature in Oils Brought
to America

The only authentic portrait of Antonius Stradivarius is a miniature in oils by Gialdisi of Parma, painted in 1691. It was discovered by the Cav. Anelli, piano manufacturer and an enthusiast regarding the golden Cremonese achievement in violin making, in the studio of an obscure teacher of Alexandria in northern Italy. This teacher had purchased it in an antique shop in Genoa, where the descendants of the Countess Maffei had disposed of it.

The portrait had, in all probability, been painted as a gift to the Countess, to whom Stradivarius was indebted for many attentions. It now hangs in Cav. Anelli's music room at Cremona.

Joseph Virzi has prevailed on Cav. Anelli to permit Mr. Salmini to print an edition of several thousand copies of the miniature, the first to reach America being presented to Leopold Auer. Mr. Virzi has also brought to America the famous "Raphael Pressenda," bass-violin, known as one of the most perfect of its kind.

New Concord Programs

NEW CONCORD, OHIO, Nov. 15.—The first of the Muskingum College artist-lecture course opened recently with a concert of chamber music, in which Bruno Steindel, cellist, Moissaye Boguslawski, pianist, and Isidore Berger, violinist, participated. The first vesper program was rendered in Brown Chapel by William S. Bailey, organist, at Christ Episcopal Church, Zanesville.

T. H. H.

Autumn Events in Philadelphia Gather Momentum

PHILADELPHIA, Nov. 18.—The Philadelphia Music Club has adopted the slogan for this season of "President's Year," in honor of Mrs. Edwin A. Watrous, who will retire from office at the end of it after five years as executive, having fulfilled the constitutional limit of presidential tenure. The season began with a series of daily teas and musicales in the club's headquarters in the Estey Building.

The seasonal calendar includes a costume concert, Nov. 22; the Women's Symphony, under J. W. F. Leman, Dec. 6; a card party, Dec. 7; a German program, Jan. 10; the mid-winter frolic and dance, Jan. 11; the club chorus, Jan. 24; a modern music program, Feb. 7; the annual luncheon, specially dedicated as a tribute to the retiring president, Feb. 16; a costume program, Feb. 21; the Women's Symphony, March 6; a choral program, March 20; a junior program, April 3, and the annual business meeting and election of officers, April 17.

In addition, the club will sponsor performances of the Philadelphia Operatic Society, directed by Alberto Bimboni, in the Academy of Music. "Martha" will be given Dec. 14; "Tales of Hoffmann," March 14, and Bizet's "Pearl Fishers," May 16. The Operatic Society will reach its majority

this season. It is affiliated with the Philadelphia Music Club, and Mrs. Watrous is acting as director-general.

The club, already numbering 1500 members, is initiating a drive to increase the rolls to a membership of 2000.

Morning Musicales Begin

Mrs. Harold Ellis Yarnall's series of Monday morning musicales opened auspiciously in the ballroom of the Penn Athletic Club on Nov. 7 with Mabel Garrison and Beatrice Harrison. They were cordially and justly applauded by an audience including the usual distinguished list of boxholders and many persons of social and musical distinction. Transfer of the musicales to the Penn Athletic Club's spacious auditorium has made opportunity for more music lovers to enjoy these programs, which bring important artists otherwise unheard locally in recital.

The opportunity was welcomed to hear Miss Harrison in a varied list exemplifying the versatility of her talent. Miss Garrison was in beautiful voice and sang coloratura music with finesse.

Mrs. Yarnall is presenting an important list this season, including the Philadelphia

readvent of Pasquale Amato, Feodor Chaliapin, and Sigrid Onegin.

Revive "The Chimes"

The initial activity of the Strawbridge and Clothier Chorus's season was the revival of "The Chimes of Normandy," in concert form on the afternoon of Nov. 2 in the colonial room of the Strawbridge and Clothier Store. Ednyfed Lewis conducted with admirable control of his forces and his score. The choral work was fresh and precise and the soloists were of uniform excellence. They included several stars of various previous S. and C. Chorus operetta productions, Ethel Righter Wilson, Maud H. Evans, Bernard Poland, Harold Simonds, George Frederick and Ammon Berkheiser.

East Orange Organ Recitals

EAST ORANGE, N. J., Nov. 18.—A series of five organ recitals was given at Christ Church from Oct. 6 to Nov. 3, under the direction of Leon H. Wood, organist and choirmaster. The artists were T. Tertius Noble, Channing Lefebvre, Lynwood Farnam, Leon H. Wood, and David McK. Williams.

"An exceptional pianistic talent was revealed last night"

—N. Y. Evening World,
November 9, 1927.



ANCA SEIDLOVA

An exceptional pianistic talent was revealed last night at the Engineering Auditorium by Anca Seidlova, a youthful exponent of the keyboard from Czecho-Slovakia. Hers is a brilliant technique, far above the average in fleetness of fingers, management of light and shade and dynamic range. And she couples it with expert musicianship. A tone that really sings is at her command, completing an unusual equipment, viewed from any angle.

Perhaps she is a bit prone to overstatement occasionally, but all of her effects are carefully considered and never fail in their purpose. Here is a pianist who should make a mark for herself, if she continues in her present

serious attitude toward her instrument.

Miss Seidlova's reading of the "Sonnet of Petrarch, No. 104," by Liszt, in her final group, was grandiose in conception and dazzling in its bravura, its passages in chromatic thirds and other technical hedges being tossed off with consummate ease and accuracy. In Peterkin's "Dreamer's Tale," all of the bizarre coloring one associates with Lord Dunsany's stories, of which this music is an illustration, was suggested vividly by the pianist. The program contained numbers by Pick-Mangiagalli, Strauss-Hughes, Smetana and Debussy, with the Brahms Sonata in F minor and the Sonatina of Ravel as its more serious offerings.

—N. S., N. Y. Evening World.

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European Successes Of HANS KINDLER

"The Incomparable Cellist"

(Cincinnati Enquirer, March 5, 1927)

Enthusiastic tributes to the art of Hans Kindler have been paid by European audiences and critics during the recent series of Coolidge concerts. Among the published comments are the following:

Gazzetta di Venezia, Sept. 12: "The most interesting part (of Malipiero's new work for cello and piano) was played in excellent style by the great and famous Dutch cellist, Hans Kindler, who not only proved himself a sensitive, fine and most effective interpreter, but also revealed technical qualities of the highest order—among them, a full, warm and robust singing tone. . . Enthusiastic and tumultuous applause was given the interpreting artists—Hans Kindler, Emma Lubbecke Job . . . and at the end of the concert, a veritable ovation."

Vienna Stunde, Sept. 20: "A cellist of more than brilliant attainments as a virtuoso—an exceptional artist."



Photo by Kubey-Rembrandt

Prager Tageblatt, Sept. 23: "An artist predestined for the interpretation of the moderns."

London Observer, Sept. 27: "Hans Kindler played admirably."

Amsterdam Handelsblad, Oct. 3: "Hans Kindler performed marvels of virtuosity."

Etoile Belge, Oct. 9: "It would be impossible to play the cello better than did Hans Kindler."

New York Times, Oct. 30: "The new sonata in C major by Casella was superbly interpreted by Hans Kindler, the cellist, and the composer,"

HANS KINDLER'S EUROPEAN ENGAGEMENTS:

September 11, Venice	October 23, Paris (with the Colonne Orchestra)	November 16, Utrecht
September 17, Vienna	October 25, Brussels	November 17, Enkhuizen
September 19, Vienna	October 29, The Hague (with the Gebouw Orchestra)	November 19, The Hague
September 21, Prague	November 3, Amsterdam (with the Gebouw Orchestra)	November 23, Rotterdam
September 22, Prague	November 6, The Hague (recital)	December 1, Paris
September 24, Prague	November 9, Middelburg	December 3, Sonlis
October 2, Amsterdam	November 10, Haarlem	December 5, Breda
October 8, Brussels	November 13, Rotterdam	December 7, Frankfurt
October 16, Paris	November 15, Arnhem	December 9, Bruun
October 22, Paris (with the Colonne Orchestra)		December 13, Rotterdam
		December 16, Dordrecht

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AUTUMN MUSIC IN BERLIN

Gossip From Unter den Linden

Many Americans Gather in the German Capital
Where They Form Groups for Study

By NORBERT SALTER

BERLIN, Nov. 2.—Theatrical activities in Germany have been moving rather slowly, and only Berlin has added to its theatres since the war, concentrating on the two opera houses.

Because of its reconstruction, the Staatsoper has been closed for more than a year, and its reopening is continually delayed, so that it may be another year before it is opened again. One satisfies oneself with the Opera House on the Platz der Republik (formerly the Kroll'sches Theatre) which Otto Klemperer discovered. He is the future conductor of this opera house and, while he has not let its members go, he has engaged an entirely new personnel, thereby giving Berlin two opera personnel with only one house in which to perform. Besides, there is the Stadtische Opera, which is building a third house. One of the companies, however, will go on tour; and there is talk of a Paris guest performance, though nothing definite has been given out.

Bruno Walter dominates at the Stadtische Opera, presenting an increasing number of novelties and building up a new repertoire. The tenor Oehlmann is a leading artist in this theatre; and he is, moreover, an actor.

Returning after two years, Richard Crooks is considered a great man. He is not the only American to appear on the German stage. Berlin is a meeting place for Ameri-

can singers, not only for those who seek engagements, but for those who wish to study. Most of them seek out their countryman, Louis Bachner, but they also study with successful professors of the National High School for Music, who have trained such artists as Heinrich Schlusnus, Michael Bohnen, Karin Branzell, Sigrid Onegin, Joseph Schwarz.

Another interesting tenor is Alessandro Granda of Peru, who is now a German guest. There is much discussion of the Spanish coloratura, Margherita Salvi, who need fear no comparison with the greatest in her field.

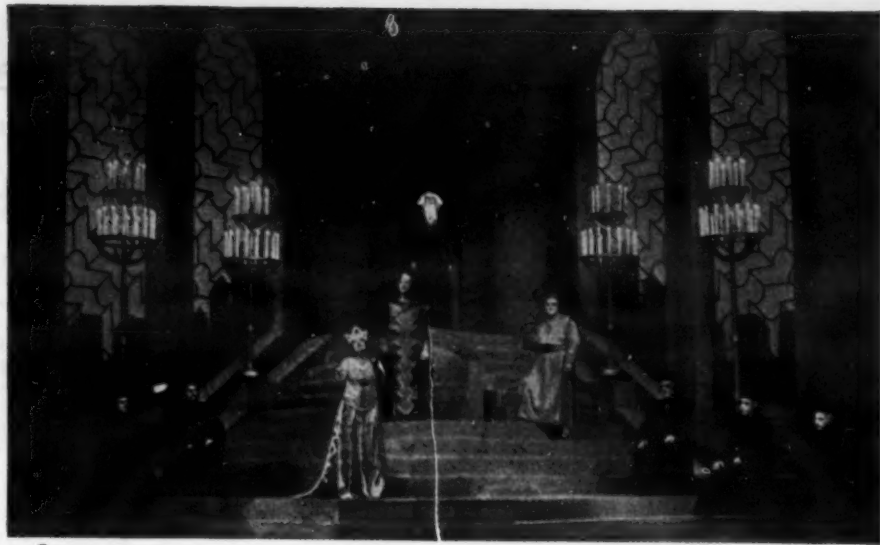
The Berlin return performance of Delius' great "Messe" is scheduled. This master work, on which the famous Weisbaden director, Schuricht, ventured, is an undertaking demonstrative of his immense energy.

Berlin's concert salons have been busy. In one week we heard Leo Slezak, Heinrich Schlusnus, Mattia Battistini and Alexander Kipnis. Instrumentalists were well represented also. Claudio Arrau, the Chilean, played with the greatest success.

The young Hungarian violinist, Zoltan Szekely, is much in the public eye, as is also his Stradivarius, "Michelangelo," for which he paid \$50,000.

Another Korngold Opera

An artistic event recently was the pre-



Artistic Setting for Korngold's Opera "Die Wunder der Heliane."

sensation in Hamburg of Korngold's opera "Die Wunder der Heliane." As Richard Strauss is delaying his presentation in Dresden, and Franz Schreker remains in Cologne with Otto Klemperer, only Korngold and Egon Pollak are true to Hamburg. Pollak was engaged for Chicago for Cleofonte Campanini before the war. "Heliane," under Pollak's direction and the excellent management of Leopold Sachse, shows a decided advance in Korngold's work, although it is unfortunate that he did not have a better book. The performance was not of the high order of which Hamburg is capable, but it was lovingly prepared. The charming Maria Hussa, Carl Gunther with his opulent tenor voice, the magnificent Bockelmann, Marowski, and Kalter, make a quintet of which Hamburg is to be envied.

Conductor Retires

To the many changes in the position of director at the Cologne Opera, is added that of Conductor Remond, who must give up his post because he has reached the age of sixty-five and the law requires that he be pensioned. Although every one has his own suggestion to offer for the new candidate,

if Cologne wants to make a happy choice and find the right man, it can do no better than to select Joseph Turnau of the Breslau Opera, who has achieved a career such as no one else could have in so short a time.

Rochester Recitals

Meisle, Werrenrath, Echols and Gordon Give Programs

ROCHESTER, N. Y., Nov. 16.—A joint recital by Reinald Werrenrath, baritone, and Kathryn Meisle, contralto, given in the Eastman Theatre on Nov. 3, opened the Series B concerts for this season. Herbert Carriack accompanied Mr. Werrenrath, and Solon Alberti was the accompanist for Miss Meisle.

Weyland Echols opened the season at the Century Club on Thursday morning, Nov. 3, with a tenor recital of classic and modern songs, accompanied by William C. Sutherland.

On the afternoon of Nov. 4, Philip Gordon played a comprehensive piano program under the direction of the Chatterbox Club, in the new clubhouse. Tea was served afterwards. MARY ERTZ WILL.

New Haven Opens Composers Given Big Concert Hall Extended Hearing

Symphonic Series Commence with
Concerts by Residents and
Guest Players

NEW HAVEN, CONN., Nov. 16.—The Arena, this city's new auditorium, which has a seating capacity of 6500, was opened by the New York Philharmonic Orchestra on Saturday evening. Before a large audience, Willem Mengelberg and his musicians played Tchaikovsky's "Pathétique" Symphony, "The Water Carriers" Overture of Cherubini and "A Negro" Rhapsody by Rubin Goldmark. The composer of the last named work was in the audience and received an ovation.

The New Haven Symphony opened its thirty-fourth season in Woolsey Hall on Sunday afternoon under the direction of David S. Smith, dean of the Yale School of Music. The concert was, without doubt, one of the best ever given by this organization. A large audience was present to welcome both the orchestra and Harold Samuel, who appeared as piano soloist.

A feature of the program was the G Major Concerto of Beethoven, in which Mr. Samuel displayed technical mastery and seasoned art. Brahms' Variations on a Theme by Haydn, and Rimski-Korsakoff's "Schéhérazade" were brilliantly played. Incidental violin solos in the latter number were played with musicianship by Hugo Kortschak, concertmaster.

Samuel in Recital

In Sprague Memorial Hall, on Monday evening, Harold Samuel gave a recital in which works by Bach predominated. Also on the program were compositions by Beethoven, Debussy, Ravel and Albeniz.

ARTHUR TROOSTWYK.

Huë's "Miracle" Sung in Paris

PARIS, Oct. 30.—The first opera to be given at the Académie Nationale was "Miracle" by Georges Huë, followed by "Cyrca" the new ballet by Marc Delmas. In November "La Tour de Feu," by Sylvio Lazari will be performed. The Concerts-Pasdeloup began under the direction of Rhené-Baton and Albert Wolff.

Eastman School Enlarges Scope of
"Laboratory" Aid to Americans

ROCHESTER, N. Y., Nov. 17.—The Eastman School of Music will resume its American composers' concerts on Nov. 21.

Dr. Howard Hanson, director of the School, announces that a new program will be instituted in connection with this work. Hitherto the Eastman School has confined itself to affording what might be called "laboratory facilities" to young American composers in the performance of works not previously given public performance.

According to the new plan, the "laboratory" project will be continued; but will be augmented by four additional concerts of orchestral music with programs made up of works which have already been performed with success, but which are still in manuscript. These will be played at a series of evening concerts by members of the Rochester Philharmonic Orchestra, Dr. Hanson conducting.

Making the Choice

A jury composed of one New York critic, a conductor and three additional musicians will hear each program and choose the work or works which it deems most suitable for publication. Such compositions will, under arrangements already made, be published by the C. C. Birchard Company of Boston under subsidy of the Eastman School of Music.

The plan this year includes at least two morning "rehearsal" concerts which will carry on the laboratory project of past seasons.

The evening concerts in Kilbourn Hall will be broadcast by Station WHAM. The American composers' concert series will this season, as in the past, be given under the management of Arthur See, secretary and concert manager of the Eastman School of Music.

The program for the first concert follows: "The Pageant of P. T. Barnum," Douglas Moore; Poem, Harold Morris; "Darker America," William Grant Still, and "The Piper at the Gates of Dawn," by Randall Thompson.

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Some Recent Books

Reviewed by ITALIA LANZ



Emma Eames as the Countess in Mozart's "Nozze di Figaro."

Some Memories and Reflections. By Emma Eames. Preface by William Lyon Phelps. D. Appleton & Co., 1927.

WHEN an artist voluntarily places a period to a successful career, the written record that follows ought certainly to be a document worthy of the heights scaled by the artist in question. "Some Memories and Reflections," by Emma Eames argues a not particularly accurate memory for Mme. Eames and the reflections frequently cast shadows too thin for even Peter Schlemihl to search out. Interspersed amidst social activities and encounters with the suave and perennial Edward of Wales, and an account of the San Francisco earthquake, is some curious musical information. To quote Mme. Eames, she is aware that Patti "had perfection of vocal art, of rhythm, of finish of proportion, of charm, but she had the soul of a soubrette," and her transcendental operatic aura could not scale the heights of tragedy, although there has been a general opinion prevalent to the contrary. Mozart's "Don Giovanni" is dismissed as boring to the singer, and it is only because Mme. Eames was convinced "that it is not what one sings, so much as the way one sings it" that she could sing in the opera without having demeaned herself.

A rival appears at crucial points of her career, but, regardless of the machinations of the hidden adversary, Mme. Eames generally triumphs. When Cosima Wagner finally invited Mme. Eames to sing at Bayreuth, the daughter of Liszt and wife of Wagner was rather contemptuously spurned, for after all, merely "because she thought well of herself and the world did likewise." Up to the time of the war, "she was neither beautiful, lovable, gracious, tactful, nor fitted to add luster to the interpretations of her husband's operas."

The volume is conservatively illustrated from photographs, and there is an unduly enthusiastic preface by William Lyon Phelps. The index is not invariably correct.

The Roads of Melody. By Carrie Jacobs-Bond, author of "The End of a Perfect Day." Illustrated. D. Appleton & Co., 1927.

SHOULD you confide to your analyst that you had no use for sentiment he would prolong the searching inquiry of your inner life.

"The Roads of Melody," Carrie Jacobs-Bond life's story, is so sentimental, that it must cloy even the most avid of "true story" addicts. The tone of the volume may be characterized by her admission of prodigy performances on the piano at the tender age of five, performances that "could almost be recognized" by any one who happened to have some knowledge of the selection. As a transcript which Laura Jean Libbey unaccountably overlooked, the volume is perfect and should not be missed. Good little Boy Scouts will find beautiful examples for righteous acts of goodness, with only a cursory perusal of the volume. Musical criticism, like the book, is beside the question.

Religious Folk Songs of the Negro as Sung at Hampton Institute. Edited by R. Nathaniel Dett. Hampton Institute, Hampton, Va.

IT is a welcome relief, as against the twaddle of the jazz age of Negroid derivation, to come upon the reprint of "Religious Folk-Songs of the Negro as Sung at Hampton Institute," edited by R. Nathaniel Dett.

First published in 1874, under the direction of Thomas P. Fenner who trained the original band of Hampton Student Singers, the number of songs has been augmented and now includes some of the most beautiful ones arranged by F. G. Rathbun of Hampton, as well as songs sung by the Tuskegee students arranged by R. H. Hamilton. The harmonizations and tunes are those which are sung at Hampton Institute in Virginia, where the singing of spirituals, as hymns, has been traditional since 1868. An appendix to the volume illustrates something of the transition which Negro folk-songs have undergone in the past half century, the songs of today having been made easier to sing. A considerable obstacle encountered in writing down the spirituals was in the frequent use of tones for which we have no musical characters. These tones, variable in pitch, range through an entire interval, according to the inspiration of the singer. However, as nearly as possible, the tones have been represented by a flat seventh in such songs as "Great Camp-Meetin'," "Hard Trials," etc.

The preservation of these spirituals forms a valuable addition to American folk-lore.

Canadian and French Folk Songs. Arranged by John Murray Gibbon, Harmonizations by Geoffrey O'Hara and Oscar O'Brien. Dutton.

SOME thirty Canadian and French folk-songs have been collected and put into English by John Murray Gibbon, author, poet, scholar, and executive of the Canadian Pacific Railway, whose interest in Canadian and French folk-music and dances led to his promotion of the recent festivals at Quebec and Banff. These songs have been published in their original texts with Dr. Gibbon's translations, with harmonizations by Geoffrey O'Hara and Oscar O'Brien. Canadian folk-lore has undergone strange transformations. A *pastourelle*, or children's round, will find in the course of centuries to have become a robust, pulsating tune. The melancholy strains of "Un Canadien Errant" which may be heard from Nova Scotia to the wilds of Athabaska, has parallels in Italy, Spain, Greece, Rumania, Czechoslovakia, Poland, Serbia, and England.

Heritage of Music. Collected and edited by Hubert J. Foss. Oxford University Press.

THE Heritage of Music, collected and edited by Hubert J. Foss, published by the Oxford University Press, represents a new style of treatment of music for the ordinary listener, in that it does not so much attempt to explain technical terms as to deal with the music itself. The book is extremely readable and should appeal to all who listen in, use the phonograph, or go to concerts. Each essay is the study of a composer's achievement and his place in musical history, and is written by an acknowledged expert.

Oxford Carol Book. Edited by R. Vaughan Williams, Percy Dearmer, and Martin Shaw. Oxford University Press.

A NEW title in the Oxford Books of Verse is looked forward to with the greatest interest, and this is particularly so in the case of the "Oxford Carol Book" which is edited by R. Vaughan Williams, Percy Dearmer, and Martin Shaw. The volume is a comprehensive collection of carols, both words and music. There are three forms including full music, for church and musical use; the words in a library edition, with full notes; and the words in congregational forms. The Oxford University Press will issue many of the carols separately. "The Oxford Carol Book" is undoubtedly one of the most important and scholarly works on the subject that has yet appeared.

Notes on the Technique of Song Interpretation. B. W. S. Drew. Oxford Musical Series. Oxford University Press, and London, Humphrey Wilford.

NOTES On the Technique of Song-Interpretation, by W. S. Drew in the Oxford University Musical Series, is addressed to those who are interested in singing as an art, and primarily is intended for those who are learning to sing. While it may be true that books do not take the



Claudia Muzio, of the Chicago Opera, in the Role of Violetta in "Traviata."

place of lessons, nevertheless the pupil who goes to his lesson with a thorough knowledge of principals will get much more from them. This thin little volume, handsomely printed, offers many pertinent suggestions. Any one should be able to pick up useful hints in the management of the voice from the explanations showing the relation and inter-dependence of the musical side of technic with its melody, rhythm, and quality of sound and the vocal side in vowel production, diction, and emphasis. And, as a matter of fact, most concert artists could read the chapter on "Gesture and Mannerisms," with much profit, we believe, in offering relief to a long suffering public.

Pure and Easy Tone Production, Fundamental Principles of Singing. By Geo. Hotchkiss Street. H. H. Elliot & Co., New York, 1927.

A VOLUME which those learning to sing will find of interest is the new work by Geo. Hotchkiss Street, who, in clear-cut common-sense phrases offers a fund of information to the singer. Mr. Street is singing instructor at the Institute of Musical Art of New York and knows whereof he speaks. While he is familiar with the old methods of singing, he is aware of the modern trends, and these he well exemplifies in his demonstrations of what the singers' art should attain. His remarks on tone, quality, breathing, poise, and the general method of approach to learning how to sing correctly should be the informative goal of every beginner, and of a good many who are by no means at the threshold of the art but who nevertheless indulge in unpleasant habits of one form or another. Mr. Street reminds one, moreover, that there is no short cut to the royal art to singing, an obvious, but not sufficiently heeded fact.

Fundamentals of Music. Edward Dickinson, Editor-in-Chief. 20 Vols. Caxton Institute, N. Y.

THE Caxton Institute of New York recently issued an excellent and informative pocket edition entitled "Fundamentals of Musical Art," edited by Edward Dickinson. The many subjects are concisely and lucidly treated, especially when taking into consideration the limited amount of space to which the various authors were obliged to confine themselves.

The interesting and rather comprehensive array of titles follows: Vol. 1, "Introduction to Music;" Vol. 2, "Folk-Song and Dance;" Vol. 3, "The Art Song and Its Composers;" Vol. 4, "The Growth and Use of Harmony;" Vol. 5, "The Art of Listening;" Vol. 6, "Choral Music and the Oratorio;" Vol. 7, "Music of the Church;" Vol. 8, "Great Pianists and Composers;" Vol. 9, "The Organ Composers and Literature;" Vol. 10, "The Violin, Cello, and String Quartet;" Vol. 11, "Who's Who in the Orchestra;" Vol. 12, "Early and Classic Symphonies;" Vol. 13, "Beethoven and the Romantic Symphony;" Vol. 14, "Modern Symphonic Forms;" Vol. 15, "Early Italian and French Opera;" Vol. 16, "Modern French and Italian Opera;" Vol. 17, "German and Russian Opera;" Vol. 18, "Modern Tendencies in Music;" Vol. 19, "Music as a Social Force in America;" Vol. 20, Glossary of Terms and Index.

Our Times. Vol. 2, America Finding Herself, by Mark Sullivan. Charles Scribner's Sons.

A CURSORY inspection of the music of early America is given to the admiring public in Mark Sullivan's second installment of "Our Times," entitled "America Finding Herself," and recently published by Scribner's. Some of the old tunes, notably the "Arkansas Traveler," "Old Dan Tucker" and the immortal "Clementine" are reviewed here, with a running comment of the type made famous by Dr. Sigmund Spaeth.



MARIE MILLER

IS UNDER THE EXCLUSIVE MANAGEMENT OF
ANNIE FRIEDBERG, FISK BUILDING, NEW YORK CITY

On the Road and in the Studios

Studio Notes

Appearances of artists from the Sergei Klubansky studio are recorded: Lottice Howell, is playing the role of Barbara Frietchie in "My Maryland," in Detroit.

Vivian Hart appeared in the new Gershwin production, "Strike Up the Band," which is at present playing in Philadelphia.

Anne Elliott has returned from successful concert appearances in concert in the west. Louise Smith has also returned from the west, where she was heard in several concerts.



Wide World Photo

MME. CHARLOTTE LUND
Mme. Lund, Opera-recitalist, is President of the New York Opera Club. Together With Her Associates, She Will Present New and Old Operas, Relating Their Stories and Singing Important Arias. The Initial Program Covers "Violanta," Others Will Be "La Rondine," "The Ring," "Madonna Imperia," etc.

Pupils of Gustave L. Becker gave a musicale in his studio Nov. 6, participants being Samuel Diamond, who is blind, Annette Rosemund, and Etta Beigel.

Harold Bryson's pupils are filling various engagements. Grenville Harris, tenor, has been engaged to play in the "Show Boat." John Moroney is appearing in the current production of "The Springboard." Other pupils are being heard in church and radio programs.

Emilie Goetze, pianist, pupil of Ernesto Berumen, was soloist at the first concert, given in the new Aeolian Hall under the direction of the La Forge-Berumen Studios, Oct. 26. Miss Goetze played a Romance by Arnold and "The Blue Danube" Waltz of Strauss-Schultz-Evler.

David Mannes recently visited Cleveland, where he has supervised the music department of the Laurel School for several years.

Zeta V. Wood presented Dorothy Lungen, soprano, and Mary Meyer, contralto, in a recital at Steinway Hall on Nov. 9. Gertrude Lungen and Mme. Wood were at the piano.

Estelle Liebling students are variously engaged. Beatrice Belkin, soprano, was the soloist at the Fox Philadelphia Theater for the week of Oct. 10, and the following week sang in Washington. Ann Balth, soprano, is engaged for a forthcoming Schwab Mandel production. Mary Leila Patterson, soprano, one of the special singers in the "Circus Princess," has been made understudy of the prima donna rôle. Ruth Russell Matlock, soprano, is engaged for a seven weeks' tour of the Publix Theaters. Clementine Rigeau, soprano, is engaged for the new Ziegfeld production "The Show Boat." Eleanor Standish and Mabel Lee have joined the eight Liebling Singers in the "Circus Princess."

Madeline McMahon, soprano, a pupil of Estelle Liebling, is engaged by Russell Mack to appear in a condensed version of "My Girl," touring Keith-Albee Theaters. Nina Gordani, soprano, was the soloist at Mecca Temple Oct. 15. John Mealey is engaged as leading baritone for the new Russell Janney production "The Squaw Man." In the same cast are Helen Berger and Louise Carter, sopranos. Ann Mack, soprano, has been engaged as soloist with the St. Louis Symphony Jan. 22.

M. Elfred Florio, vocal teacher, recently resumed his teaching activities after an absence of several years. He presented a program by pupils at a reception given by Mrs. A. Schulte in her apartment in the Hotel Ambassador, Nov. 3. One of his most talented pupils, Rachel Allabach, coloratura soprano, was heard in an aria from "Traviata," also in "The Brook" by Dolores and a Swedish folk-song.

Antonio Vidal has opened a vocal studio in New York. He has also been named representative for America of the Gran Teatro del Liceo, of Barcelona, of the Teatro Real of Madrid and Teatro San Carlos of Lisbon.

Rose Stuhlman, accompanist pupil of Frank La Forge and La Forge-Berumen Studios was at the piano for Carl Schlegel of the Metropolitan Opera in a concert given at St. Patrick's Cathedral School, Oct. 21. Harrington van Hoesen, baritone, was heard in joint recital with Florence Cross Boughton, at St. Johns School, Mountain Lakes, N. J. on Nov. 1. Mr. van Hoesen also sang "The Retreat" by Frank La Forge.

Ernesto Berumen, pianist, who was scheduled to give a recital at New York University, Nov. 19, will be one of the soloists at a concert in Kew Gardens, Nov. 28. He will also give two piano recitals at the La Forge-Berumen Studios the last week in November, and will be heard in Rockville Center, L. I., at the new McIntosh Studios on Dec. 2. Elizabeth Andres, contralto, and Edith McIntosh, accompanist, will assist. On Tuesday evening, Dec. 13, Mr. Berumen gives his first Carnegie Hall recital.

The faculty of the music department of the Young Men's Hebrew Association, gave its annual concert Nov. 20. The participants were Randall Hargreaves, baritone; Gertrude Miller, contralto; Anna Levitt, pianist; Irene Freimann, pianist; Eva Welcher, violinist, and Eleanore Goldstein, violinist.

At a competition, open to the public, held at the Zeckwer-Hahn Philadelphia Musical Academy, on Oct. 24, for four scholarships, the winners were all pupils of Frederick Hahn. They were Max Goberman, Clara Zager, Louis Pearlman, and Leonard Mogill, and have the opportunity of receiving Leopold Auer's criticism three times this winter. The third musical evening of the season was to be held at the Philadelphia Musical Academy, Nov. 14, when the program was to be given by members of the Impromptu Club, an organization comprised of Academy students.

Visuola Played for Teachers

Mr. and Mrs. John C. Bostelmann, Jr., directors of the Aeolian Hall School for Music Research, gave a demonstration of the Visuola, before the piano faculty of the New England Conservatory in Boston Oct. 21, at the invitation of George Chadwick, director. Among those present were: Wallace Goodrich, Arthur Foote, Felix Fox, Dr. Percy Goetschius, and George Chadwick.

The Visuola was also presented by Mr. and Mrs. Bostelmann to an audience composed of members of the Pianoforte Teachers' Society of Boston, at Steinert Hall. This demonstration was held at the request of Jane Russell Colpitt, president of the society.

Gray-Lhevinne on Tour

Estelle Gray-Lhevinne, violinist, began her series of 100 concerts at Zanesville, Ohio, Oct. 5. A tour of nine states will bring her back to Dayton, Jan. 22. During April, May and June, Mme. Gray-Lhevinne will fill seventy-five engagements east of the Mississippi. She will appear before conventions of teachers, college heads, and universities, as well as in artists' courses. Her instruments will be two Cremona violins, one dated 1675, the other 1715.

Lucila de Vescovi, lyric soprano, will give the first of her two programs devoted to the songs of Italy, on Sunday evening, Nov. 20, at the John Golden Theatre.

Abbie Mitchell, Negro soprano, gave a song recital at Steinway Hall Nov. 6, offering numbers by Brahms, Schubert, Debussy, Chausson, Duparc, Fourdrain, Rachmaninoff, Gretchaninoff, Rimsky-Korsakoff, and Negro composers, Cooke, Hall, Johnson, and Burleigh. C. Beatrice Lewis was the accompanist.

Edward Johnson will sing at many concerts from now until the middle of December. Not until December will he appear again in New York, singing in Brooklyn and New York City respectively on Dec. 17 and 18 with the New York Symphony. Until that time he will be occupied with the completion of one tour and the beginning of another. During September and October, he gave twelve Canadian recitals, including London, Woodstock, Brantford, Owen Sound, Midland, Orillia, St. Catherine's, Windsor, Peterboro, Sarnia, Stratford and Hamilton. Beginning Oct. 13, he was soloist in Lynchburg, Va., Milwaukee, and in Kingston, Ottawa, Kitchener and Toronto, Ont. From Canada, the tenor went to Cleveland for a concert Oct. 26, giving another in Springfield, Ill., Oct. 28, and one in Chicago Oct. 30.

Louise Arnoux, who gave a recital at Town Hall in October, in which she introduced a group of Limousine songs, is booked for an extended series of concerts in Canada, during January, and will fill a number of engagements in the middle west and east during December.

Reinald Werrenrath has been booked for a recital in Sandusky, Ohio, on Nov. 22.

Alexander Brailowsky will be heard in New York for the first time this season on Saturday afternoon, Nov. 19, at Carnegie Hall.

Elgia Dawley opened the Spokane musical Art Society's concert season in Norfolk Hall in October with a repetition of her program given June 28 at Bellingham (Wash.) Normal School, when Myron Jacobson was accompanist. Edgar C. Sherwood accompanied Miss Lawley at the Musical Art Society's concert.

Robert Elwyn, tenor, has been engaged to sing in "Messiah" at Waterbury, Conn., on Dec. 28. He will sing with the State College Chorus at Albany, Jan. 11. In May Mr. Elwyn will begin his engagement in the South with a concert at Richmond, under the auspices of the Woman's Club.

Margaret Hamilton, pianist, gave a recital at Youngstown, Ohio, under the auspices of the Monday Musical Club, Nov. 7. On Nov. 9 Miss Hamilton played for the Morning Musicales of Syracuse.

Marie Montana, soprano, has been engaged by the Cleveland Orchestra Dec. 1 and 2 to sing in Debussy's "Blessed Damsel."

Ethelynde Smith, soprano, began her second tour of eastern Canada with a recital Nov. 9 at the State Normal School. She was to be heard on Nov. 11 at Mount Allison Ladies' College, Sackville, N. B. Other bookings are Amherst, N. S., Nov. 13; Moncton, Nov. 14. She will give a recital Nov. 16 at Abbot Academy, Andover, Mass., beginning her thirteenth tour in that region. During January Miss Smith will start on her seventh tour to the Pacific Coast, singing her way across the continent to the northwest, then down the Coast, and east from California by a southerly route.

The International Singers have been engaged to sing at the New York State Federation of Women's Clubs in Syracuse, Nov. 14.

The Brahms Quartet will give a concert with the Pittsfield (Mass.) Choral Society on Nov. 27.

Nevada Van der Veer's annual concert tour was announced to begin with an engagement in Atlanta, Ga., on Oct. 26 under the auspices of the Fine Arts Club.

STUART ROSS
Distinguished American Pianist
KNABE EXCLUSIVELY

With The Clubs

Star Course Board Presents Artists

URBANA, ILL.—The University of Illinois School of Music at Urbana opened its Star Course with recitals by Tito Schipa on Oct. 25, 28, and 29. Amelita Galli-Curci appeared on Nov. 9, followed by the Minneapolis Symphony on Feb. 14, Harold Bauer, Jan. 9 and 10; the Indian Singers, Tsianina and Os-ke-non-ton, Feb. 21, 22 and 23; the Detroit Symphony, Mar. 13; Cecilia Hansen, Apr. 2, 3, and 4. There will also be a chamber music series which will present the Gordon String Quartet, Maurice Maréchal, the Salzedo Harp Ensemble, and the Oberlin Trio. The University Choral Society is planning to give Elgar's "Dream of Gerontius" in January and the customary "Messiah" performance at Christmas. Lloyd Morey, comptroller of the University, is chairman of the Star Course Board. Director F. B. Stiven of the School of Music, represents the musical interests of the organization.

"Epochs in Progress"

CHICKASHA, OKLA.—The MacDowell Music Club this winter will study "Epochs in Musical Progress," by Clarence G. Hamilton, which has been recommended by the National Federation of Music Clubs. A competent leader will be appointed for each meeting to cover certain portions of the book and to illustrate the text by piano, voice, and violin. A get-together luncheon was scheduled for Oct. 8, with the officers as hostesses, and Oklahoma talent on the program. The Club is limited to forty active members. Last year there were about 150 associate members. The club sponsors three junior and juvenile music clubs. Mrs. Roche is president and Mrs. Orin Ashton, corresponding-secretary.

Activities at Columbus

COLUMBUS, OHIO.—The Saturday Music Club, founded by Ella May Smith, will celebrate its twenty-second season, with monthly concerts to be held in the Columbus Women's Club assembly hall, on Dec. 6, Feb. 7, March 6, April 2, May 7. The study sections and club activities began Oct. 11 with Louise Ackerman as hostess. A senior tryout was scheduled for Nov. 15; Dr. Otto Mees spoke on Handel, with Mr. and Mrs. Ray Humphreys as hosts; Robert Coleman's subject, on Jan. 3, will be Haydn, Virginia B. Keller, hostess; Mozart will be the subject of Frederick C. Mayer's talk Feb. 14, with Edith Pedrick as hostess; the early period of Beethoven will be discussed by Edith Jones on March 13, Catharine and Loretta Zettler, hostesses. Beethoven is also the subject of Mrs. Rand Dustman on April 10, Alice Laughridge, hostess. Senior tryout will be held in May. Study sections and parties are scheduled for Saturday afternoons, beginning Nov. 5, Dec. 3, Dec. 17, Feb. 4, March 3, April 7, May 19.

Officers of the Club are Catharine Zettler, president; Virginia Castoe, 1st vice-president; Helen Hartinger, 2nd vice-president; Mary John Dixon, 3rd vice-president; Virginia B. Keller, recording secretary; Alice Laughridge, corresponding secretary; Olwen Jones, treasurer.



The Rt. Rev. Mons. Maestro Raffaele Casimiri, Canon of St. John Lateran and Chamberlain to His Holiness Pope Pius XI, is shown above. He is the Director of the Famous Vatican Choirs.

Youngstown Monday Musical

YOUNGSTOWN, OHIO.—The Monday Musical Club has a series of concerts scheduled including the Cleveland String Quartet, Margaret Hamilton, pianist, Nov. 7; Harold Bauer and Ossip Gabrilowitsch in two-piano recital, Jan. 30; Minneapolis Symphony, Feb. 12; Elisabeth Rethberg and Tito Schipa, Feb. 22; Sigrid Onegin, March 30.

Officers are: Eleanor Heedy, president; Mrs. H. T. Rayner, first vice-president; Mrs. D. L. Brooks, second vice-president; Mrs. G. D. Hughes, recording secretary; Margaret Walters, corresponding secretary; Mrs. R. M. Morrison, financial secretary; Mrs. Carroll Thornton, treasurer; B. H. Printz, Austin Gillen, Charlotte Welch Dixon, Edith Kaufman, Charles Snelling Robinson, Paul McElevy, W. N. Anderson, L. B. McKelvey directors; Mrs. Austin Gillen, program chairman; Mrs. Walter Canfield, junior department chairman; Charlotte Welch Dixon, music appreciation; Mrs. F. B. Horn, club choral director; Mrs. Herbert Schroeder, club choral chairman; Mrs. L. E. Collier, examination chairman; Mmes. Charles Weick, J. E. Rhodes, J. I. Gilmore, chairmen of altruistic extension settlement.

Kelley's "Musical Instruments" Studied

RUSHVILLE, IND., Oct. 25.—Mrs. Donald McIntosh, hostess, with Mmes. Carl Beher and Neff Ashworth as assistants, entertained the Rushville Music Study Club at its opening meeting. The course of study for the year is "Musical Instruments" by Edgar Stillman Kelley. Mrs. McIntosh discussed "Primitive and Oriental Music." The following program was given by Mmes. Derby Greene, George Wiltse and George Y. Hogsett: Rimsky-Korsakoff's "Song of India," "Love Song" and "The Weaver" of Walter Lieurance, Dvorak's "Massa Dear," "Swing Low, Sweet Chariot" and a "Chinese and a Japanese Lullaby."

H. E. H.

Clubs Plans Are Ambitious

MARTINSVILLE, IND. — An ambitious program has been planned by the Martinsville Music Club. The Club will have the assistance of Willard McGregor of the Metropolitan School of Music, Indianapolis, The Harmonic Club of that city, and of Mrs. Clair McTurnan. At the opening meeting with Mrs. E. C. Shireman, the Women's Club Chorus provided the music.

H. E. H.

The Year's Prospects

Oldest Music Club in Tennessee

CLARKSVILLE, TENN.—The Monday Evening Music Club, the oldest in Tennessee, was founded some thirty-five years ago by Mrs. H. C. Merritt. Today it is connected with city, state and national federations. Its aim is to keep abreast of the musical world and "to make music useful in civic life." The Slayden Choral Department meets once every week for study of chorus work, under the direction of Bertha Emery, teacher of piano. The department was named for Mrs. J. D. Slayden, former director.

The Club has a string quartet, composed of A. Clebsch, viola; Th. Haldemann, first violin; John Dodge, cello; Ned Atkinson, second violin. It also sponsors a large junior organization. The meetings of both adult and junior are held in the auditorium of the Clarksville Woman's Club. The club likewise sponsors National Music Week, music memory and hymn contests.

Officers of the Monday Evening Music Club are Mrs. H. M. Lupton, president for twenty-five years; Bertha Emery, first vice-president; Ruth Neblett, second vice-president; Marie Martin, treasurer, and Mrs. Adrian Laseur, secretary.

Children's Concerts in El Paso

EL PASO, TEX.—Mrs. G. Hallett Johnson has inaugurated a series of children's concerts known as "The Junior Musical Series" and endorsed by Abbie Durkee, supervisor of music in the city schools. The programs are arranged for students from the fifth grade through high school age, and are given by such artists as Enrico Rudolphi, Vienna baritone, and the London String Quartet. Mrs. Hallett Johnson also has a series of Sunday twilight musical teas which are held in the ballroom of the Hotel Hussmann.

Re-Education Courses

NEW YORK.—Innovations in the teaching of music are characteristic of the work offered for the coming season by the Seymour School of Music Re-Education. The work of the School is divided into the following departments and activities, each of which will be duly active during the school season: training school for teachers, classes for children, private instruction in piano, voice, violin, creative harmony, composition, instrumentation, rhythm, and conducting. A series of Saturday morning orchestral concerts for young people is planned under the leadership of Marshall Bartholomew. Harriet Ayer Seymour is the founder and director of the school.

Indian Music Forms Program

SIDNEY, OHIO.—The Sidney Women's Club began its sixth season with a program of Indian music, with Jessie Ayres Wilson, organist and teacher, as leader, offering a piano duet from MacDowell's "Indian" suite by Mrs. O. O. Le Master and Clara Kramer; a vocal solo from Victor Herbert's "Natoma" by Mrs. Don C. R. Kocher; songs by Mrs. Charles Walsh; piano solos by Mrs. Harold Pence; Lieurance's Indian love songs by Maude Haslup; and four MacDowell orchestral compositions.

H. E. H.



AIDA DONINELLI

Soprano

"Real Singer Appears out of Unknown—

Aida Doninelli acclaimed among Season's Finds"

—Chicago Tribune, Edward Moore.

"In all conscience, she belongs to the good news of today. Why she has not already been snatched by a major operatic company classifies among the mysteries with which opera companies conduct their operations. For she has a real voice of the real sort, a personality, an assortment of good looks, and what is referred to among our best movie circles as IT."—Chicago Tribune, Edward Moore.

"A fresh, brilliant soprano voice, a stage manner of engaging charm and poise that bespoke previous experience, were characteristics of the song recital Aida Doninelli gave last night."—Chicago Herald-Examiner.

"Her song recital was one of the most pleasant hours of music we have had this season. She has an engaging stage personality and simple manner and she has a voice of fine quality, admirably schooled."—Chicago Daily News, Maurice Rosenfeld.

"After hearing her sing the 'Manon Lescaut' aria 'In quelle trine morbide,' it is easy to lavish praise upon the sympathetic artist whose lovely voice is but one of her arresting gifts. The tone has color and warmth. I have listened to this aria often and often; prima donnas like it, none of them has sung it better than Miss Doninelli. She was very successful."—Chicago Evening American, Herman Devries.

"She has a clear, true soprano voice of lovely quality. There was imagination in her conception and poetry in her interpretation. An attractive personality on the stage."—Chicago Evening Post, Karleton Hackett.

"Potentially one of the great singers of our era, and artist instinctively, and knowing things which can never be taught. That she has a style, and that it is brilliant, sure and natural to her, is as obvious as the glitter and grace of her amazingly fine voice."—Chicago Daily Journal, Eugene Stinson.

Personal Rep.: José S. Veliz, 1430 Kimball Bldg., Chicago

Chicago College Honors Sametini

Elects Him to Vice-Presidency at Annual Meeting of Directorate

CHICAGO, Nov. 16.—Election to the office of vice-president was the honor conferred on Leon Sametini when the Chicago Musical College directors held their annual meeting.

Mr. Sametini has taught violin at the College for fifteen years. He is widely known in Europe, having played in the Con-



Leon Sametini

tinental principal cities, as well as in England, with much success. Appearing in Harrowgate, England, many years ago, Mr. Sametini was co-participant in a program with Herbert Witherspoon, now president of the Chicago Musical College. Neither suspected at that time they would eventually become co-workers in Chicago.

On coming to America, Mr. Sametini was engaged by leading symphony orchestras, including those in Cincinnati, Minneapolis and Chicago. He also appeared with the Chicago Civic Opera Company, and a tour of Australia brought increased success.

Many of Mr. Sametini's graduate students are carrying his traditions in various parts of the United States as teachers of the violin.

Among his pupils now appearing in public are: On the concert stage: Catherine Wade-Smith, Isolde Menges, Sylvia Lent, Ilse Niemack, Gilbert Ross, and Evelyn Lent. With the Chicago Symphony: Rudolph Reiners, Carl Rink, Phillip Kaufman, and John Weicher. With the St. Louis Symphony: Sol Kranzberg. With the Hart House String Quartet: Harry Aduskin. With the Gordon String Quartet of Chicago: Herman Felber, Jr.

Buell Appears in Providence

BOSTON, Nov. 16.—Dai Buell gave one of her unique causerie concerts under the auspices of the Chaminade Club of Providence on Oct. 20. This engagement opened the club for the season and was included in the Federation Day activities, an annual program arranged by Mrs. George Hail. At the luncheon which followed the program Dai Buell spoke on "The Value of the Federation to the Artist and the Artist to the Federation."

W. J. P.

Saffords To Give Concert

Laura Tappen Safford contralto, with Tom Safford at the piano, will give a recital in the Guild Theatre, Sunday afternoon, Nov. 20, at 3 o'clock. The program will include compositions by Rossi, de Falla, Fabini, Alvarez, Debussy, Respighi, Tommasini, Wilke, Franz, Brahms, Giorni, Mason, and Safford.

Pilar-Morin, who coached Madeleine Kellie in her dramatic rôles, including *Butterfly*, is now coaching this singer in the French "Manon" and "Thais." Miss Kellie is to return to Europe soon to sing both these rôles.

The Kemp Stillings Music School will give a pupils' recital in Carnegie Chamber Music Hall, Nov. 20, at 3:15.

Harriet Sadowsky has opened her studio.

Chicago Opera Continues

(Continued from page 1)

Miss Meusel, singing for the first time on the opera stage, disclosed a pleasant voice in the part of the *Shepherd*.

Forrest Lamont, the *Tannhäuser*, battled against a severe cold. Considering this handicap, he did a great deal with his rôle. Cyrena Van Gordon as *Venus* sang with fine taste and in the true Wagnerian manner. Alexander Kipnis made an impressive *Landgrave*. The ballet was led by Maria Yurleva and Vechslav Swoboda.

Henry G. Weber conducted with thorough musicianship.

The "Snow Maiden"

Saturday's matinee brought "The Snow Maiden" by Rimsky-Korsakoff, sung in English by Edith Mason, Charles Hackett, Irene Pavloska, Augusta Lenska, Charles Baromeo, the last-named artist making his debut. He disclosed one of the most promising bass voices heard here in a number of years. Mr. Webber conducted.

The "Barber of Seville" in the evening was the first popular priced performance of the week. José Mojica essayed for the first time the rôle of *Almaviva*, and succeeded in making the character stand out as a distinct personality. Toti Del Monte was the *Rosina*, and splendid work was done by Virgilio Lazzari and Vittorio Trevisan in the comedy parts.

Richard Bonelli had the title rôle. His *Figaro* was an agile and versatile person, and his opulent lovely baritone made light of the difficulties of the music. Roberto Moranzoni conducted in an ideal manner.

MARGIE McLEOD.

New Sunday Series

The company's new subscription series of Sunday matinees was largely attended when Rosa Raisa made her first appearance of the season in a brilliant performance of "Aida." Charles Marshall received customary plaudits as *Radames*, and Cyrena Van Gordon gave a regal reading of the rôle of *Amonasro*. Cesare Formichi was an impressive *Amonasro*. Alexander Kipnis, who had previously sung as *Il Re* in Auditorium performances of "Aida," was cast as *Ramsis*, and lent the character the sonority of his admirably used voice, as well as much histrionic energy. The *King* was Chase Baromeo, who sang with success. The ballet with Maria Yurevia as soloist, gave enjoyable performances. The feature of the production, however, was the admirable conducting of Roberto Moranzoni, whose interpretation was magnificently proportioned and carried out with a wealth of detail.

"Madame Butterfly" was given on Monday evening with smoothness and brilliance. Edith Mason as *Butterfly* won ovations at each curtain and Charles Hackett sang magnificently as *Pinkerton*. The accomplished Irene Pavloska, as *Suzuki*, and Giacomo Rimini, a suave *Sharpless*, had familiar duties. The *Goro* of Lodovico Oliviero deserves praise.

Giorgio Polacco conducted dramatically.

"Loreley" Brought to Light

Claudia Muzio inserted a new leaf into the brilliant collection of pages upon which her Chicago career is being written, when she essayed the title part of Alfredo Catalani's "Loreley" on Tuesday evening. The work had not been successful when first performed by the Chicago company, some years ago. It is generally held that the score has not grown younger since it was first heard here, but the company has provided new scenery for the work, and in other items its revival is marked by unsparing pains.

Antonio Cortis' performance as *Walter* was admirable, and Luigi Montesanto made a romantic figure in the ungrateful rôle of *Hermann*. Eide Norena as *Anna* made the part live with an irresistible charm. Miss Muzio sang with refinement, and a ravishing *mezzo-voce* made the song from the Rhine truly beguiling. Mr. Baromeo, a distinct "find," displayed his fine voice and his true gift for the stage in the small part of the *Margrave*. Attico Bernabini's fine chorus sang well, and the ballet added interesting moments. Mr. Polacco conducted ably.

Mr. Moranzoni once more conducted in masterly style when "Otello" was sung on Wednesday evening. Leone Kruse made a charming *Desdemona*, singing the Ave Maria with especial effectiveness. Mr. Marshall's towering *Otello* was applauded, and Mr. Formichi, singing his first Chicago performance of *Iago*, gave a magnificent per-

formance. Maria Claessens, José Mojica, Mr. Baromeo, Antonio Nicolich and others admirably filled other rôles.

A New "Mephisto"

The Thursday evening performance of "Faust," which marked the beginning of the second week, brought fresh laurels to Edith Mason and to Charles Hackett, as *Marguerite* and *Faust*. A novel item in the performance, which Mr. Polacco conducted, was the new *Mephistopheles* of Mr. Kipnis. Vocally superb, he created an imposing effect dramatically. Elinor Marlo was a charming *Siebel*.

A special and remarkably musical performance of "La Gioconda" was given on Friday evening. Mr. Moranzoni conducted, and Miss Raisa sustained the title rôle at a high dramatic level. Miss Van Gordon's *Laura* was likewise imposing; and Miss Lenska's *Cieca* was both opulent in voice and effective in deportment. Mr. Marshall sang *Enzo* for the first time here, and with much taste. Mr. Formichi and Mr. Baromeo made much of their rôles of *Alvise*.

Vechslav Swoboda and Maria Yurieve were admirable soloists in "The Dance of the Hours."

Tito Schipa, who departed for a short concert tour after singing at the season's opening performance, returned to Chicago to be heard on Nov. 12 to be heard by Saturday afternoon subscribers, as *Edgardo* in "Lucia di Lammermoor." Toti Dal Monte was the *Lucia* and these two accomplished singers raised Donizetti's opera to its proper level of aristocratic elegance. Mr. Montesanto's excellent performance as *Enrico* was also well received. Mr. Lazzari was the *Tutor* and Mr. Polacco conducted.

EUGENE STIMSON.

NORRISTOWN, PA.—Mary Jones Sherrill, reader and contralto, presented Cadman's "A Witch of Salem" at the November meeting of the Octave Club.



Mr. and Mrs. Alberto Jonas

ALBERTO JONAS, pianist and pedagogue, spent a part of his recent European sojourn at the famous Spa in Belgium, which an imposing coterie of persons have made their headquarters at one time or another throughout its existence.

Mr. Jonas, now back in America, has resumed his work here and announces the publication of Book Five of "The Master School of Modern Piano Playing and Virtuosity" of which he is the author with the collaboration of seventeen world famous pianists. Books six and seven, which complete the "Master School," are now in the process of preparation; each of the seven volumes is written in English, German, French and Spanish, the four texts being printed side by side.

The Winnipeg Philharmonic Society will perform Bach's "Passion according to St. Matthew" this season, under the leadership of Douglas Clarke.



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(Continued from page 8)

What they did was all in good order, conventional. There was, however, a noticeable lack of color to their playing, due probably to the unfortunate selection of a program made up almost entirely of emotionless pieces, though a slight claim to that characteristic might be made by the second movement of the Rachmaninoff suite. Bending their best efforts toward precise and punctilious entries the Messrs. Anthony and Heyl succeeded in this respect in no uncertain terms.

H. H.

DIMITRI TIOMKIN

WITH the lights of Carnegie Hall dimmed to a portentous half-light Dimitri Tiomkin presented to a large and interested audience on Tuesday evening, Nov. 8, a program of modern piano music. There were on the program the Skriabin sonata, No. 4, a suite for piano and *Mouvements Perpetuels* by Poulenc, various pieces by Tansman including a delightfully cacophonous *Sonatine*, a breath-taking arrangement for piano of Rimsky-Korsakoff's "The Flight of the Bumble-Bee," and other pieces for the piano by Tiomkin, Monpou, and Ravel. Mr. Tiomkin possesses a completely ample technique, an analytical personality in fine rapport with the cerebral music he specializes in, and a dramatic sense of the steel-like staccato dynamics of so much of the new music. He was heartily applauded by his audience, and it was necessary for him to repeat his playing of "The Flight of the Bumble-Bee," which was performed with flawless and dazzling technique, and his own "Quasi-Jazz."

A. S.

CONSTANCE WARDLE

CONSTANCE WARDLE, soprano, appeared in a recital of songs in the Town Hall on the evening of Nov. 7 when she gave an honest, if somewhat tremulous accounting of herself. By means of a sufficiently varied program, of which the lieder of Schubert proved her happiest medium, she was able to reveal a fresh young voice, warm and flexible enough to endow such songs as "Im Frühling," "Gretchen am Spinnrade" and "Im Abendrot" with the smoothness and gentleness characteristic of them. The latter part of the evening found Miss Wardle delving into Wolf-Ferrari and

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Respighi, to be followed by a quartet of American songs and four from the Russian. Miss Wardle was ably accompanied by Walter Golde.

H. H.

JOHN CARROLL APPEARS

AFTER throwing a feeble sop to the concert goers who insist on a certain proportion of French, Italian and German songs upon their recital programs, John Carroll, American baritone, found his best medium and sang ballads for the rest of last Saturday evening, at the Town Hall. His program included a group of Irish songs, the "Salt Water Ballads" of Keel, vocalisms and some Negro spirituals and (whisper it!) something approximating jazz. Edward Morris, accompanist, rose to bow after the "first time" singing of his composition, "Yo' cain't git yo' lodgin' here," a plaintive Negro song. This was Mr. Carroll's first recital of the New York season.

F. Q. E.

JAMES BUTLER HEARD

ON Sunday evening, Nov. 10, Carnegie Hall was the scene of the first New York concert appearance of James Butler, whose baritone voice was respectfully listened to by a large assemblage. Mr. Butler's voice is of basically good quality and of wide range, but it is not yet sufficiently well trained nor is it used with the most advantageous effect. He was assisted in his program, which included French, Italian, English, and Irish songs, by Beatrice Raphael at the piano and Maria Falsetta, soprano.

H. S.

ANCA SEIDLOVA

ANCA SEIDLOVA gave a recital of piano music at Engineering Auditorium on the evening of Nov. 9. In her opening number, Brahms' Sonata Op. 5, she soon made the audience feel the power of a strong temperament under the control of the intellectual and aesthetic demands of the music being played. Her full tone was rather dry, and her rubato, while technically well controlled, was somewhat too marked. The entire sonata, however, was evidently planned as a whole and was carefully integrated. Her next group, Debussy's *Prelude in A Minor* and Ravel's *Sonatine*, was a delight; again a marked individuality was patent in the subtle patterns of musical color the young pianist obtained from the piano. Miss Seidlova concluded her program with a group of compositions by Smetana, Liszt, Peterkin, Pick-Mangiagalli and Strauss-Hughes.

A. S.

DONALD PIRNIE

DONALD PIRNIE, baritone, sang for an interested and select audience at Steinway Hall on the evening of Nov. 9. He began with a group of German songs, including compositions by Beethoven, Schubert, Wolf, Strauss, and Brahms. The Brahms lied "Meine Liebe ist grün" was especially well rendered. Mr. Pirnie singing with much dramatic abandon. The next group, the Dvorak Gypsy Songs, was sung in its characteristic idiom quite in contrast to the salon elegance of the concert hall and

the people assembled there. Mr. Pirnie sang two more sets, songs by Ivar Hallstrom, Backer-Grondahl, Grieg, Ferrata, Martin Shaw, Wilfred Sanderson, and William G. Hammond. Mr. Pirnie sings in a manner that shows careful training and musicianship.

A. S.

JOSE ECHANIZ

THE size and cordiality of the audience which attended the piano recital by Jose Echaniz at Carnegie Hall on Saturday afternoon, Nov. 12, his second local appearance this season, were evidences of the following which his abilities have already won for him. The program of Brahms, Chopin, Debussy, Skriabin, De Falla, Liszt, and Liszt-Busoni works gave him sufficient opportunity to display his technically excellent command of his instrument, but in the Brahms Sonata in F Minor his incisive manner of playing did not present the music in its fullest beauty. There was strength of outline, however. In the Chopin E Flat Polonaise, Mr. Echaniz was much more effective, his robust, cleverly phrased rendition eliciting great applause.

H. S.

ABBIE MITCHELL

THE duties of the reviewer of secondary musical events ordinarily present little if any cause for particularly enthusiastic comment, but occasionally there comes a time when such enthusiasm is decidedly justified. A case in point was the song recital given by Abbie Mitchell, Negro soprano, in Steinway Hall on Sunday evening, Nov. 6, before a capacity throng of colored and white persons that applauded eagerly throughout the concert.

In addition to a mastery of the mechanics of singing, a voice of ample range with a lovely pianissimo and a clear upper register especially resonant in forte passages, and an impressive, yet unostentatious stage bearing, Miss Mitchell has that intangible yet immediately apparent quality, an electric, stimulating personality. Furthermore, she knows the importance of stress and nuance and judiciously exercises her voice to convey the intrinsic beauty of the song she is rendering.

Her program of songs in German, French, and English concluded with a group of spirituals by Hall Johnson and Burleigh in which she used her excellent vocal equipment and interpretative abilities with particularly thrilling effect.

H. S.

PIERRE LUBOSHUTZ PLAYS

THE program of music which Pierre Luboshutz, pianist, presented in his recital at Steinway Hall on Saturday evening, Nov. 5, was unconventional neither in its make-up nor in its rendition. After first performing Beethoven's "Apassionata" Sonata the recitalist played Chopin's Impromptu in F Sharp five of his etudes, and the Ballade in A Flat and concluded with Liszt's "Chant D'Amour." Mr. Luboshutz approached the Beethoven in a confident manner that revealed a greater regard for the work's physical demands than for its interpretative possibilities. As a result his playing at times was lacking in insight and colorless in phrasing. The Chopin numbers were rendered smoothly enough but with no particular brilliance of phrasing. Hearty applause followed each offering by Mr. Luboshutz.

H. S.

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WILLIAM Gustafson, bass of the Metropolitan Opera, opened his season with a recital at Columbia University on Oct. 27, followed by a joint appearance with Armand Tokatyan at Syracuse, N. Y., and for the Verdi Club of New York at the Waldorf-Astoria on Nov. 9. On Nov. 13 he was listed to give a concert with Phradie Wells for the Brooklyn Chapter of the Red Cross. On Dec. 1 he will be heard in Mechanic's Hall, Worcester, as soloist with the Fair-lawn Choral Society, and on Dec. 2 will sing for the fourth consecutive season at the Collegiate Institute, Hackettstown, N. Y. May Beegle of Pittsburgh has engaged Mr. Gustafson as a member of a grand opera quartet which she will present at Syria Mosque on Dec. 16. On Dec. 30 he will sing in the "Messiah" in Philadelphia, under the baton of Henry Gordon Thunder.



Jose Echaniz, Cuban Pianist, Who Gave His Second Recital of the season in Carnegie Hall, Saturday Afternoon, Nov. 12.

Marion Talley opened the third month of her concert tour in Pittsburgh on Nov. 2. Further appearances have been listed in Lima, Cleveland, Evansville, Charleston, Dayton, Springfield, Omaha.



E. ID NORENA
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E. Robert Schmitz appeared with the New York Philharmonic, under Mr. Mengelberg, Oct. 22 and Oct. 23, and went on tour with the orchestra, playing in Philadelphia on Nov. 7, and Baltimore Nov. 8. A trans-continental tour will keep Mr. Schmitz occupied until Jan. 20, when he will give concerts in Florida, and thereupon sail for Europe, where he is booked to tour France, Belgium, Holland, Austria, and Italy.

Andres Segovia, guitarist, will make his New York debut Jan. 8, Sunday afternoon, at Town Hall. The following Sunday afternoon, Jan. 15, Mr. Segovia will play at the Repertory Theatre in Boston.

F. Henry Tschudi gave an organ recital at Schermerhorn Hall, Nov. 15, under the auspices of the New York Institute for the Education of the Blind. Mr. Tschudi was assisted by Arthur H. Richmond, baritone, and by Bassett W. Hough, accompanist, in a program that included compositions by Mathews, Franck, Mendelssohn, Bossi, Verdi, Rogers, Guilman, Russell, Brahms, Schubert and Fleuret.

Clara Rabinovitch, Rumanian-American pianist, was cordially received at her Berlin debut at Bechstein Hall on Nov. 4.

The New York String Quartet played at Battle Creek Nov. 8. It is scheduled to give concerts at East Liverpool, Ohio, Nov. 21; Hartford, Conn., Jan. 13; and Owensboro, Ky., Feb. 9.

With an introductory talk by Deems Taylor, and with Heinrich Schlusnus, German baritone, making his New York debut as soloist a program commemorating the centenary of the publication of Heine's "Buch der Lieder" will be offered Sunday night, Nov. 20, at the Guild Theatre as the first of seven subscription concerts of the Musical Forum of New York. Kurt Schindler, musical director of the organization, will be at the piano for Mr. Schlusnus.

Josef Marin, American pianist, gives a New York recital at Town Hall, Thursday afternoon, Dec. 1. Compositions by Schumann, Chopin, Pachulski, comprise the major part of the program.

Stell Andersen, pianist, will give a New York recital, Wednesday evening, Nov. 30 in Town Hall. The program includes compositions by Brahms, Chopin, Skriabin, Debussy, Liszt, and Schumann-Tausig.

Weyland Echols, tenor, opened his third American season in Rochester before the Century Club. It was his second appearance before this organization.

Harriet Eells, mezzo-soprano of the American Opera, will give a recital in Town Hall, Saturday evening, Nov. 26, offering songs by Brahms, Wolf, Fauré, Caplet, Grovlea and Moussoursky and English folk-songs. Kurt Ruhrseitz will accompany her.

Emanuel Zetlin, violinist, will give his next recital in Town Hall, Dec. 7.

Grace Leslie, contralto, is scheduled to give a concert in Hamilton, Ont., under the auspices of the Rotary Choir on Dec. 6. Other engagements include an appearance as soloist with the St. Louis Symphony on Jan. 22 and with the Washington National Opera in February, and the Mendelssohn Choir of Pittsburgh, early in the spring.

Frederic Baer has been engaged to sing the baritone part in Nevin's "The Land of Heart's Desire," which is being given by the Women's Choral Club of Hackensack, N. J., on Jan. 10.

Marion Telva, Metropolitan Opera contralto, appeared as soloist with the Society of the Friends of Music on Oct. 30. She will also sing on Nov. 20, Dec. 18, Feb. 19 and March 4.

Arcadie Birkenholz will give a violin concert Sunday afternoon, Nov. 27, with Milton Suskind at the piano. Compositions by Beethoven, Lalo, Debussy, Korngold, de Falla, Ravel and Wieniawski will be played.

Rosalinda Morini has been engaged for a recital to be given under the auspices of the Wellsville Music Club, N. Y., March 27.

Mikhail Mordkin is returning to America and will open with his ballet on Tuesday evening, Nov. 22, at the Gallo Theatre. The engagement is limited to two weeks, after which the dancer and his company will leave on a coast-to-coast tour.

On Oct. 22 and 23, Hans Kindler played in Paris with the Colonne Orchestra. On Oct. 25 he played in Brussels; he will give eleven concerts in Holland, two of them with the Gebouw Orchestra, returning to Paris for a concert on Dec. 1. Other concerts are scheduled for France, Germany and Holland, before Mr. Kindler returns to this country on Jan. 1. Next April he will conduct the first Washington performance of Stravinsky's new ballet.

Paul Robeson, Negro singer, gave a program of concert songs and spirituals in the Salle Gaveau, Paris, Nov. 8. His accompanist was Larry Brown.

Joanne de Nault, contralto, was the soloist at the service given in memory of Mrs. Alfred Canfield Bage by the Eclectic Club of which she had been president. Miss de Nault was also invited to sing at a similar service at the Convention of the New York State Federation of Women's Clubs at Syracuse on Nov. 14. Miss de Nault will give a recital at Norwich, Conn., on Dec. 5. On Jan. 2 she sings for the Women's Club of Binghamton, N. Y.; Jan. 4 with the Eclectic Club of New York; Feb. 3 at Highland Hall, Hollidaysburg, Pa.; Feb. 8 with the Portland (Me.) Singing Club.



Lisa Roma

LISA ROMA, American soprano, has been chosen to accompany Maurice Ravel on his first American tour. Miss Roma will appear as assisting artist, singing Ravel's songs on programs devoted to his music. Miss Roma was presented to the American public after appearing with success at the Staatsoper in Berlin and in recitals in Paris and other continental centers. She has given recitals in the larger Eastern cities in this country, and has sung on tour throughout the west. Among her engagements in Philadelphia last season was a joint recital with Pablo Casals.

Ann Mack has been engaged as the soloist with the St. Louis Symphony Jan. 22, making her second appearance in St. Louis this season, her first being on Nov. 17 with the Thursday Choral Club.

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HE can make a fence-wire sing! Not only that. He succeeds in making it sing—and sing well—the folk-songs of the South, while he fills the Greenwood air with utterances eloquent of his truly musical soul. His articulation really commences when the tips of his deep-hued fingers meet these otherwise ungrateful strands of iron.

His name is Uncle Valentine—Uncle James Valentine, to add the necessary dignity to one so versed in the art of constructing out of nature's own crudities a harp that responds to the pluck of lean black fingers with warmth and mellowness. Cogitation, long and hard, upon the question of a golden harp in heaven, gave Uncle Valentine the idea that he needed a little practice here on earth. Necessity, maternal parent of that resourceful off-spring, Invention, intervened and just about this time and simultaneously an old tree that obstructed the path of traffic was blasted, roots and all, from its bed of soil.

The sight of the oak trunk, against some overhanging wire, formulated in the mind of Uncle Valentine the idea that had been flitting and hovering beneath his curly locks, under his natty derby and behind his snapping black eyes for many days. Accordingly, he fitted the gnarled trunk with four strands of wire, a bridge, four keyes, and plucked out a melody that at once set the darkies of Greenwood, S. C. jiggling to its irresistible rhythm. Since that time Uncle Valentine's fame has spread the length and breadth of the county.

Greenwood County, Uncle Valentine's home, is a center for culture among the Negroes. It boasts a first-rate school for colored people, Brewer Institute, where arts and sciences, as well as elementary school subject are taught, and this Institute, quite



Uncle Valentine—From Dixie.

largely, is responsible for the interest the Negro folk of that region have evinced in cherishing and preserving the musical lore of the old South.

A. E. PATERSON.

Long Beach Will Entertain Clubs

Spring Convention of Federation for California to be Held There

LONG BEACH, CAL., Nov. 16.—The California Federation of Music Clubs will hold its spring convention in this city.

This announcement was made at the Woman's Music Club meeting on Oct. 26, when April was mentioned as the month in which the convention will probably be held.

The program at this meeting was styled "Chivalry Music." Mrs. G. G. Verbrink was program chairman; participants were

Prizes Awarded to Texas Composers

SAN ANTONIO, TEX., Nov. 16.—The San Antonio Musical Club opened its series of monthly musicales on Oct. 31 in the Gunter Hotel with a hearing of compositions that won prizes in the eighth annual State competition sponsored by this body. Mrs. Lewis Krams Beck, president, presented the cash awards. Recipients were: Radie Britain, of Amarillo, whose songs, "The Half Rising Moon" and "Nirvana," were sung by Mrs. Fred Jones; Stella Stacey, Wichita Falls, composer of violin numbers, "Air de Ballet" and "Sadness," played by Mrs. Bruce Greenwood, and Mrs. Fred Wallace of San Antonio, who played her piano numbers, "Swans" and "Reflections." Two songs receiving honorable mention were composed by Mrs. L. A. Mackaye-Cantell of San Antonio. These were sung by Herbert Carnegie, with Mrs. L. L. Marks as accompanist. "At Fall o' Dew" and "Sleep Little Eyes" by Julia Owen, Navasota, also receiving honorable mention, were sung by Mrs. Fred Jones, with Catherine Clarke at the piano. The judges were Herbert Witherspoon and Louis Victor Saar. A "Hymn to Texas" by John M. Steinfeldt, to words by Vivian Steinfeldt, a winner in a State district contest, was sung by the chorus of the San Antonio College of Music with Olivia Schawe as soloist. William J. Marsh of Fort Worth presented his song, "Texas, My Texas," which won the prize for Texas State song. Alex Johnston, tenor, sang this with Mr. Marsh at the piano. G. M. T.

CLEVELAND.—Arthur W. Quimby, curator of music at the Cleveland Museum of Art, is giving Sunday organ recitals throughout November in the Garden Court. These are free to the public and are broadcast through Station WHK.

Mrs. O. G. Hinshaw, Mrs. J. B. House, readers; Mrs. A. B. Good, mezzo-soprano; Mrs. Lorne Middough, Mildred Ketcherside, violinists; Constanca Weisgerber, soprano; Mary Feltman; harpist, and Mrs. Ural E. Wood, pianist. Accompanists were Mrs. J. Oliver Brison, Mrs. Ingwald Wicks, and Mrs. Verbrink.

"Evolution of Music Notation" was discussed by Mrs. Robert C. Cutting, before the study section of the Woman's Music Club, recently. Mrs. Edward Green sang ancient hymns.

The Choral-Oratorio Society, conducted by Joseph Ballantyne, will sing Mendelssohn's "St. Paul" in December. On Dec. 20, "Messiah" will be given by the Haydn-Handel Society, of which Rolla Alford is the director.

Mendelssohn's cantata, "As the Harp Pans," was given by the choir of the First Baptist Church, Rolla Alford, director, on Oct. 24. Harriet Case Stacey, organist, and Mrs. Rolla Alford, pianist, played the accompaniments. Mrs. Guy Bush, curator of music, Los Angeles Ebell Club, spoke on Negro music. Negro spirituals were sung by a male quartet, a mixed quartet, and by Grace Friedman, Rolla Alford, Roberta Clark, Helen Pomeroy and Mrs. Charles Rea, soloists.

Jane Stanley, chairman of music for the Junior Ebell Club, presented Herbert Whitaker, baritone, and Margaret Trainer, soprano, pupils of William Conrad Mills, at the Club California, Oct. 23, in Cadman's Japanese fantasy, "Sayonara." On Oct. 30, the program was given by Grace Friedman, soprano; Roberta Clarke, and Ora Snook, pupils of Rolla Alford.

ALICE MAYNARD GRIGGS.

Bach Society Flourishes

CINCINNATI, Nov. 16.—Interesting plans are being made by the Bach Society of Cincinnati, which, according to custom, will present many works of the master this season. Among the novelties to be offered are the cantatas, "Adorn Thyself, O Lovely Soul," and "Hochst-erwunshtes Freudenfest," the latter being cast in the form of an orchestral suite. Louis Ehrgott is director of the choral division of the Society. Officers are: Emma L. Roedter, president; Louis Ehrgott, vice-president; Louis Saverne, secretary; G. H. Katterborn, treasurer; Leo Paalz, librarian; and John A. Hoffman, Adelaide Locke, Katherine Bennett and Lino Mattioli, directors.—G. D. G.

Music Week to Honor Americans

Observances Increase from 150 to 1614 in Period of Four Years

Special recognition of American music is part of the program being arranged for the 1928 celebration of National Music Week, set for May 6-12. Co-operation with motion picture houses and the radio is another feature of the proposed schedule.

Since its inauguration four years ago, National Music Week has more than doubled its scope, not only numerically, but geographically, as is shown in figures compiled by the committee in charge. Previous to the synchronization of the various local weeks, only 150 towns and cities held any observance whatever; during four years, the number has increased to 1614.

Not only in the United States has this been noticeable, but also in the territorial dependencies, where celebrations have been made annual events. There is keen rivalry among different states for leadership in the number of cities participating. Pennsylvania is at present in the force, with Texas and Illinois following closely.

In their diversity, the observances range

from elaborate pageants given in larger cities to modest programs in smaller centers. In many instances the inauguration of National Music Week has proved of incalculable benefit in creating an interest in music among school children, and has led to the formation of musical groups.

Dr. Damrosch Speaks at Painesville

PAINESVILLE, OHIO, Nov. 16.—Dr. Frank Damrosch, dean of the Institute of Musical Art, New York, spoke at the dedication exercises of the new memorial music building at Lake Erie College for Women, on Nov. 12.

Berlin Hears "Horace"

BERLIN, Nov. 8.—Honegger's "Horace Victorieux" was given its first Berlin presentation, Nov. 3, by the Philharmonic, with Eugen Straub, conductor.

Orchestra Plays at Twilight

HONOLULU, Nov. 5.—The Honolulu Symphony, Rex Dunn conducting, opened its season with a twilight concert in the Princess Theater. The program contained the Prelude to the third act of "Lohengrin," the second "Peer Gynt" Suite of Grieg, the "Unfinished" Symphony of Schubert and Ernest Guiraud's "Danse Persane."—C. F. G.

MILAN.—In a recent performance of "Rigoletto" at the Teatro Dal Verme, both Mario Basiola, baritone, and Alessandro Wesselkowsky, tenor, achieved notable success.

CINCINNATI, Oct. 17.—Esther Keyes will direct the Cincinnati branch of the Noyes School of Rhythm at the Cincinnati Conservatory. This department was inaugurated last year under the direction of Virginia Clough. The Conservatory has engaged Casper Reardon, first harpist of the Cincinnati Symphony, to head the harp department.



Ruggiero Ricci
A Young Violin Prodigy of Berkeley,
Calif., Who Is Studying Hard.

Campaign for Musicians' Home Launched

ORGANIZATION of the Harmony Acres Musicians' Home is being advanced with a campaign for a building and endowment fund. From campaign headquarters, 255 West Forty-third Street, New York, comes the announcement that the movement "has for its object the establishing of a home for friendless, dependent musicians, including composers, teachers, singers, players and conductors, who are no longer able to support themselves."

A beautiful five-acre tract at Bay Shore, L. I., has been donated by Emma R. Steiner, orchestral director and composer, and her associate, Margaret I. MacDonald, writer, the announcement adds.

"On this tract will be erected a home that will be thoroughly in keeping with the

background of the musical profession," it is stated.

"There will be no suspicion of the institutional idea, as the efforts of the committee are directed towards the achievement of a colony, rather than a house of charity."

"It is tragic to realize that many musicians have no refuge whatsoever when overtaken by misfortune—this, in spite of the fact that as a class they have given generously of their time and talents toward the alleviation of distress among others."

"The committee appeals for but \$1 from each lover or friend of music, in order to give as many people as possible an opportunity of paying their debt to those who have given their genius to the world."

Lusk Gives Vassar Recital

POUGHKEEPSIE, Nov. 15.—Milan Lusk, violinist, gave a recital on Oct. 28, in the College Auditorium before a large and enthusiastic audience. He devoted himself to compositions by Smetana, Dvorak, Suk, Friml, and others.

Italian Tenor Sings Spirituals

WATERLOO, IOWA, Nov. 16.—Mario Capelli, tenor, gave a recital in First Methodist Church, Tuesday night. Oddly enough, he pleased his enthusiastic audience most with negro spirituals, which are a feature of his concerts.

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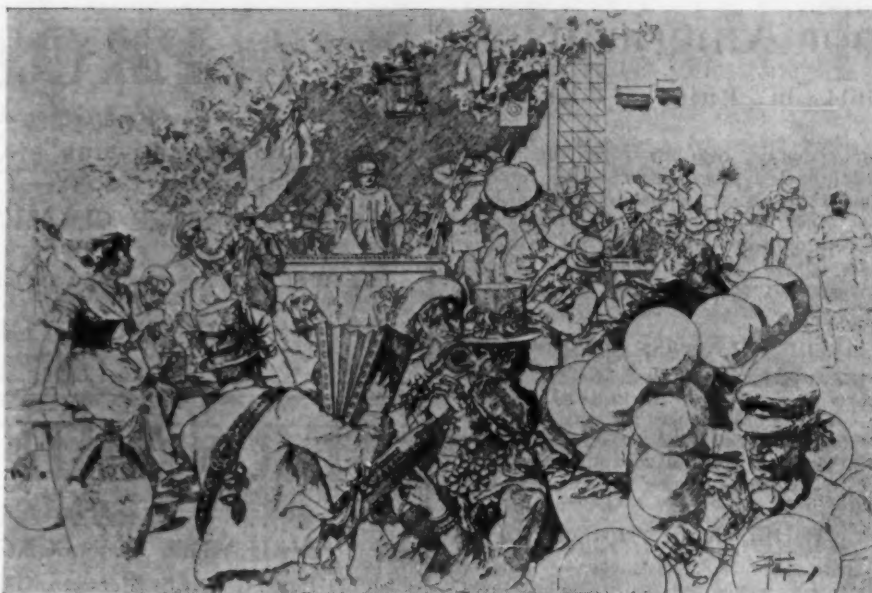
BALTIMORE, Nov. 15.—The farewell appearance of Ernestine Schumann Heink at the Lyric Nov. 4, will be remembered as a memorable occasion in local annals. The diva was in excellent vocal form, and seemed inspired in her presentations of the noble works chosen for final impressions. Florence Hardemann, violinist, and Katherine Hoffmann, pianist, were the assisting artists. The concert was under the local direction of the William Albaugh Concert Bureau.

The Flonzaley Quartet appeared on the afternoon of Nov. 4, at the second recital of the series given at the Peabody Conservatory. The lento assia from Beethoven's Quartet, Op. 135, was played in memory of the late Harold Randolph, director of the Conservatory. The players gave a clear reading of the Mozart Quartet in D Minor, and a romantic interpretation of the Dohnanyi Quartet, Op. 15. Two movements from a manuscript quartet by Leopold Mannes, held especial interest.

The Baltimore Music Club began its fall season, the fifth of its career, with a luncheon and recital at the Hotel Emerson, Nov. 5. Grace Spofford, formerly of the Peabody Conservatory staff and now associated with the Curtis Institute of Music in Philadelphia, gave an interesting address on "Women in Music." Mina Hagar, mezzo-contralto, with the assistance of Virginia Castelle at the piano, sang attractive modern songs.

The first of the series of recitals at Newcomer Hall, Maryland School for the Blind, was given on Sunday afternoon, Nov. 6, by Maurice Maréchal, cellist, with Sanford Schlusel at the piano. The program contained the Suite Ancienne by Hervelois, a sonata by Haydn, music by de Falla and the Variations Symphonique of Boellmann. The artist played with breadth of tone and abundant temperament.

FRANZ C. BORNSCHNEIN.



An Old Drawing of the Great Music Fete of Naples.

Daytonians Sing In St. Louis

ST. LOUIS, Nov. 14.—A cappella music at its best was exhibited by the Dayton Westminster Choir at the concert given on Nov. 3 in the St. Louis Coliseum. Under the direction of John Finely Williamson, a program of cathedral music, modern American and foreign works and Negro spirituals delighted a large audience. Encores included a repetition of "The Three Kings," an old Catalonian nativity number, William Arms Fisher's arrangement of the Largo from the "New World" Symphony, "Swing Low, Sweet Chariot" and others. "The Shepherd's Story" by Clarence Dickinson of New York, dedicated to Mr. Williamson and the Choir, was roundly applauded. The Work of Lo Rean Hodapp, soprano soloist, was especially notable.

Utah Educators Meet

SALT LAKE CITY, Nov. 12.—A meeting of the music section of the Utah Education Association, of which Emery G. Epperson is president, was held on Oct. 21, at which time changes for the coming year were discussed. Instead of the long general session, there is to be a short session at which four winners of the state high school music contest will be presented. They are Evelyn Keller, of Manti; Laurence Hurd, Gordon Ohlson and Alice O'Connor, of Salt Lake. A place is to be provided for the teacher not especially trained for music work who wishes to get helpful material. Officers associated with Mr. Epperson: Douglas Brian of Ogden, vice-president, and Hugh Dougall of Salt Lake, secretary.

Columbus Opens Auspicious Year

Fourth Season of Symphony Begun With Acclaim. Music Club Starts Season

COLUMBUS, Nov. 15.—Marking the beginning of its fourth season, the Columbus Symphony presented a program of worth and beauty in Memorial Hall recently. A large audience tendered congratulations to the conductor, Earl Hopkins, and to the splendid organization which has won so firm a place in the community.

Unity and a marked control were noticeable in the first number, which was the Cherubini Overture, "Der Wassertrager." Freedom, without carelessness, was more pronounced in the second, "Phaeton," by Saint-Saëns. Mr. Hopkins arranged the Boccherini Menuet for his orchestra. With this was coupled the Dvorak "Slavonic" Dance No. 1.

Following the "Nutcracker" Suite by Tchaikovsky, there were six interpretive dances by Jorg Fasting and his corps de ballet, composed of the dancer's pupils. Mr. Fasting mimed the "Trepak" in a gay and graceful fashion.

Twenty-Sixth Club Year

For the opening concert of the Women's Music Club's twenty-sixth year, Mario Chamlee, tenor, and Ruth Miller, soprano, sang a delightful program in Memorial Hall. A novel feature was the presentation of a scene from "Manon," for which the singers were in costume. Popular among the concert numbers were Gomez' "Mia Picciarella," Taylor's "May Carol" and "Moon Marketing" by Weaver. Max Cushing provided accompaniments.

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THE THIRD CONCERT by the New York Symphony, Walter Damrosch conducting, in the new series of RCA hours will be broadcast by the National Broadcasting Company through WJZ and stations associated with the Blue Network, Saturday evening, Nov. 19, at 8 o'clock, eastern standard time (7 central standard time).

The program for this broadcast, entirely drawn from Wagner, follows:

Prelude, "Die Meistersinger"
"Sounds of the Forest" from "Siegfried"
"Good Friday Spell" from "Parsifal"
Violin solo by Mr. Gusikoff
"Entrance of the Gods into Valhalla"
from "Rheingold"
"Prelude, Act III, from 'Lohengrin'"

The RCA Hour will be broadcast through WJZ, New York (454.3 meters, 660 kilocycles); WEEI, Boston; WTIC, Hartford; WJAR, Providence; WTAG, Worcester; WCSH, Portland, Me.; WHAM, Rochester; KDKA, Pittsburgh; WBAL, Baltimore; WSB, Atlanta; WSM, Nashville; WMC, Memphis; WHAS, Louisville; WLW, Cincinnati; WJR, Detroit; KYW, Chicago; WCCO, Minneapolis-St. Paul; KSD, St. Louis; WOC, Davenport; WDAF, Kansas City; WHO, Des Moines; WOW, Omaha.

"Faust" on the Air

The Chicago Civic Opera Company's radio presentation of the second act of "Faust" over WJZ one Thursday night had its many audiences all over the country, among them a small group which sat around the impressive table in the board room of the National Broadcasting Company's new building and had the music almost first hand. In spite of the mighty-sounding cast announced for the production, glory was all to Giorgio Polacco and his orchestra, which came over the air more clearly than the voices, owing, perhaps, to the difficulty of placing microphones for the latter. Whatever the trouble was, the orchestral score far outshone the vocal, in which the stars were Edith Mason as *Marguerite*; Charles Hackett as *Faust*; Désiré Defrère as *Valentine*; Alexander Kipnis as *Mephistopheles*; Maria Claessens as *Martha*; Elinor Mario as *Siebel* and Antonio Nicholich as *Wagner*.

Violinist a Radio Artist

Arcadie Birkenholz, violinist, who is to give a recital in Town Hall Sunday afternoon, Nov. 27, is an exclusive National Broadcasting Company artist, who has been featured for the past two years in the "Half Hours with Great Composers," broadcast through WEA and the NBC Red Network. Although born in New York, the young violinist has a continental background, being a member of a family of musicians which was for 200 years prominent in the court life of Galicia.

Young Arcadie's parents were very wise in their training of the boy, punishing him by taking away his violin, so that to play it became a privilege. As a result, he made his debut before he was nine years old, and went on a concert tour at the age of thirteen. Following this he studied with Leopold Auer for two years, and made a formal debut in Town Hall in November, 1925. He has since appeared as soloist with the Baltimore Symphony, the Rochester Philharmonic Orchestra and three times with the American Orchestral Society.

The young virtuoso is fond of polo playing, preferring it to the ball playing which was his boyhood favorite, because, as he says, "Playing ball I might hurt my hands, while if I'm hurt at polo it's only my neck."

The Week on the Air

Walter Damrosch conducting the New York Symphony in RCA Hour; Saturday, Nov. 19 at 8 p. m., E. S. T. (7 p. m. C. S. T.) over WJZ (454.3 meters, 660 kilocycles) and Blue Network.

Mme. Lolita Gainsborg, pianiste, in program by Keystone Duo and Balladeers, Saturday, Nov. 19 at 10:30 p. m., E. S. T., over WJZ.

Kathryn Meisle, Chicago Civic Opera contralto, in Atwater Kent Hour, Sunday, Nov. 20, at 9:15 p. m., E. S. T. (8:15 p. m. C. S. T.) over WEA (491.5 meters, 610 kilocycles) and Red Network.

Mme. Lolita Gainsborg, pianiste, and Arcadie Birkenholz, violinist, in 30-minute program, Sunday, Nov. 20, at 5:30 p. m. E. S. T. over WEA.

Josep Woodwind Ensemble, playing Mozart's Quintet, half-hour program, Sunday, Nov. 20, at 3 p. m., E. S. T., over WJZ.

Genia Zielinska, coloratura soprano, and Guiseppe di Benedetto, lyric tenor of National Grand Opera Company, in joint recital, accompanied by string trio, half-hour program, Sunday, Nov. 20, at 6 p. m., E. S. T. over WEA.

Mary Garden, Chicago Civic Opera soprano, in program of third General Motors Family Party, Monday, Nov. 21, at 9:30 p. m., E. S. T. (8:30 p. m. C. S. T.) over WEA and Red Network.

American Orchestral Society, under the direction of Chalmers in a program including Beethoven, Tchaikovsky, Chausson and Chabrier, Monday, Nov. 21 at 3 p. m., E. S. T., over WJZ.

Caroline Powers Thomas, violinist, and Paul Stassevitch, pianist, in NBC Chamber Music Series, Monday, Nov. 21 at 7:30 p. m., E. S. T., over WEA.

National Grand Opera Ensemble in "Magic Flute," under the direction of Cesare Sodorio, Wednesday, Nov. 23, at 10:30 p. m., E. S. T. (9:30 p. m. C. S. T.), To WEA, WCAE, WSAI, WHO, WSM, WLIT, WHAS, KSD.

"La Gioconda," by Ponchielli, sung by stars of the Chicago Civic Opera in the Balkite Hour, Thursday, Nov. 24, at 10 p. m., E. S. T. (9 p. m. C. S. T.) to WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WLW, WJR, KYW, WHO, WOW, WGN, WMAQ, WEBH, WCCO, KSD, WOC, WDAF.

New York Philharmonic conducted by Willem Mengelberg, Thursday, Nov. 24, at 8:20 p. m. E. S. T., over WOR, Newark, N. J. (422m, 710k.)

Oley Speaks, well-known composer, with his niece, Miss Margaret Speaks, soprano, in a program of the composer's songs, a feature of Musical Miniatures, Friday, Nov. 25, at 10 p. m., E. S. T. (9 p. m. C. S. T.) over WEA and Red Network.

New York Symphony, directed by Walter Damrosch, in RCA Hour, program including Dvorak, Goldmark, Beethoven, Debussy and Liszt, Saturday, Nov. 26, at 8 p. m., E. S. T. (7 p. m. C. S. T.) over WJZ and 22 stations of Blue Network. Musical America—Voyt Nov 15 13 EIGHT

In the Future

May Peterson, soprano, will sing on the Atwater Kent Hour from Station KFI, San Francisco, Cal., Dec. 4.

Henry Clancy, tenor, has been engaged to sing over Station WGY, Schenectady, Dec. 30. Gitla Erstinn, soprano, will sing over this station Jan. 6.

Richard Crooks to Broadcast

Richard Crooks, well-known tenor, will sing a program of arias and songs as the guest artist of the Maxwell Hour Thursday, Nov. 24 at 9 p. m., eastern standard time, through the National Broadcasting Company Blue Network. Orchestra and violin numbers will complete the program.

"Gioconda" Cast

Rosa Raisa, distinguished Polish soprano, will sing the title role in "La Gioconda," the Ponchielli opera which is to be broadcast by the Chicago Civic Opera Thursday Nov. 24, at 10 p. m. eastern standard time, in the Balkite Hour over WJZ. Cyrena Van Gordon will sing the contralto role of *Laura* and Charles Marshall will be *Enro*. Other members of the cast will be: Augusta Lenska, Cesare Formichi, Chase Baromeo, Antonio Nicholich, Lodovico Oliviero, Desire Defrere and Gildo Morelato.

Short Wave Lengths

Music appreciation is being taught by radio with splendid success, according to the report from Station WLS, the Sears Roebuck Station of Chicago, from which a course in composers and their compositions goes forth every Friday night at 8 p. m., central time. Donald F. Malin, musical director of the station, assisted by Edgar L. Bill, station director, and the Chicago Little Symphony, George Dasch, conductor, plan the weekly programs. Following the music appreciation concert, the Little Symphony plays for an hour, and also gives a "pop" concert each Friday from 9:30 until 10 p. m.

KFVE, a 1,000-watt transmitter on top of the Hotel Chase, St. Louis, Mo., has become affiliated with the National Broadcasting Company's Blue Network, which has as key station WJZ of New York.

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Emilio de Gogorza, Spanish Baritone, as He Arrived on the Mauretania.
International Newsreel



Back From a Family Visit. Sergei Rachmaninoff, Pianist, With His Grandchild, Princess Sophie, Reach New York Harbor on Board the Leviathan.
International Newsreel



Rita Benneche, Soprano, With "Nipper" Who Boasts the Canine Record for Crossing the Atlantic.
P. & A. Photos



Glimpsed at the Opera. Claudia Muzio, Soprano, as She Appeared in a Revival of Catalani's Opera "Loreley" at the Chicago Auditorium.



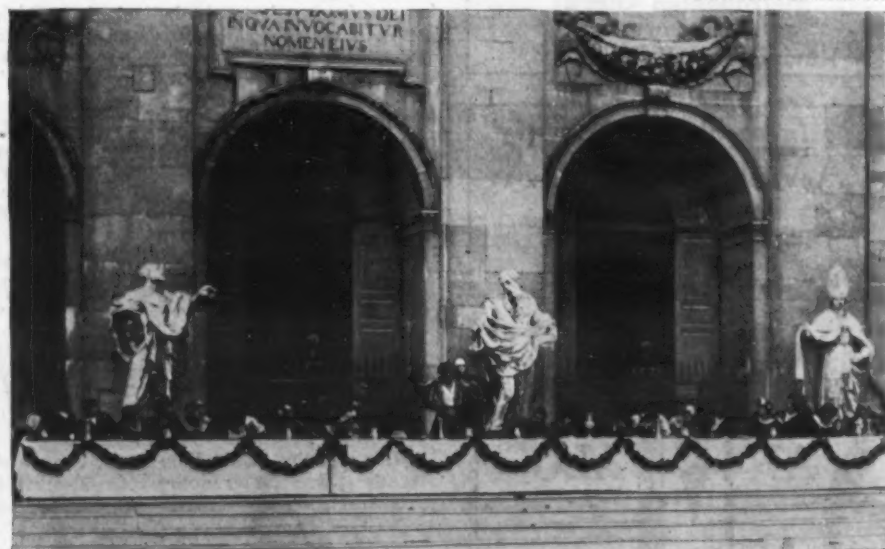
Bust of Victor Herbert to Adorn Central Park. A Likeness of the Popular American Composer Is Being Rushed to Completion by Edmund Quinn, Sculptor.
International Newsreel



Dancer and Director Arrive on the New York. Stephen Hock, of the Vienna Opera, and Tilly Losch, Premiere Ballerina, Who Will Appear in This Country.
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Prior to Their Departure for America From Rome, the Vatican Choirs Received the Benediction of Pope Pius XI. The Youngest Member is Six Years Old.



Echoes From the Salzburg Festival. A Tense Moment in the Play "Everyman" Which Was Given in the Dom Platz.
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